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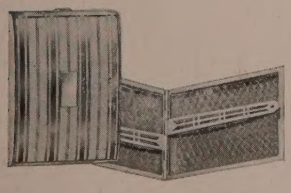




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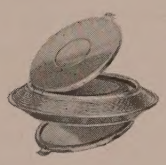
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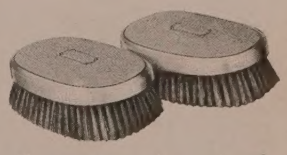
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DECEMBER
1926

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ART IN EVERYDAY LIFE

BY LEONORA R. BAXTER

A SET of very fine and well-known Brussels tapestries which sold for a large sum about ten years ago at Christie's has recently been acquired by Messrs. Seidlitz and Van Baarn. They are in an excellent state of preservation and splendid in color. These fine tapestries form a series in four parts telling the story of Cyrus, King of Persia, and were woven in 1560 in the ateliers of Nicholas Leyniers and Johann van Tiegen for the imperial family of Italy. They are from the cartoons of an unknown artist, from which were also created the famous series of the same name in the Royal Spanish Collection at Madrid, consisting of ten tapestries, woven in silk and wool enriched with gold and silver thread. After passing into the hands of the Spanish monarch, Philip II, they were used in Toledo at the funeral ceremonies of François II, King of France. These tapestries bear in the selvage, in addition to the Brussels mark, a number of monograms, embodying the initials N. L. (Nicholas Leyniers). The cartoonist of the delicate border is unknown. Two of the present series are identical, in respect to the composition of the principal figures of the foreground, with the corresponding tapestries of the Madrid series, but the backgrounds differ, being much more elaborate and showing more detail than those of the Spanish tapestries, and the borders are dissimilar.

The illustration shows the first of the series, representing Cyrus taking Astyages prisoner at Pasargadae in 550 B.C. The robed King, with an impressive turban and majestic beard, is standing at the left and behind him two soldiers are tying the yielding wrists of kneeling prisoners. At his feet is Astyages with bared head, offering his crown to the victor, while a general stands between them, his sword and shield on the ground, making gestures of mediation. Behind the group is the pleasant wooded countryside, torn by a raging battle. In the rear of the conflict the tents of an encampment are pitched on the grassy uplands, and in the center is a serene windmill. The border of this tapestry is fine in the highest degree, and ranks with the rarest productions of the Leyniers and the Van Tiegen workshops. In its composition trophies of fruit and flowers alternate with allegorical female figures framed within typical Renaissance niches ornamented with telamones and hung with festooned draperies. In addition there are six vignettes of beautifully drawn figures of animals and birds, embellished with moral maxims in Latin, and at the four corners two cherubs and two female figures proudly support oval escutcheons, bearing the sable crowned eagle of the imperial family of Italy.

ONE of the most significant of recent excavations was that which uncovered the pottery vases of the Syrian village of Er Rakka, which is situated not far from Aleppo, on the Euphrates. Pliny records that Alexander the Great was its founder, and he called it Nicephorium, but with each conqueror the name was changed and its final designation, Er Rakka, was probably given by the Arabs when they took it from the Sassanids in the seventh century. The ancient city is seldom mentioned in history and for many centuries it was practically deserted, inhabited only by a



Courtesy of Seidlitz and Van Baarn

THE FIRST OF A SET OF FOUR VERY FINE BRUSSELS TAPESTRIES WHICH WERE WOVEN IN 1560 FOR THE IMPERIAL FAMILY IN ITALY. THIS PIECE REPRESENTS CYRUS, KING OF PERSIA, TAKING ASTYAGES PRISONER AT PASARGADAE IN 550 B. C.

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few families of peasants who cultivated the adjacent flood-lands. In the eighth century Harun al-Rashid built a palace there, to which he moved his government and treasury, and it seems that for about fifty years it was his summer home. Then the place was deserted until about the middle of the nineteenth century when the Turkish government sent colonists there from Aleppo and other points. In 1923 excavation was begun for the Turkish Museum in Constantinople and under thirty feet of soil the palace of Harun was rediscovered. Close by the "great find" of potteries was made by a Circassian colonist who was authorized by the Turkish government to dig among the ruins of the town for building materials. He sought the lowest possible level and near the old palace of Harun began his trench, which finally led him to the ancient market place and there, in the long forgotten scene of trade, was a shop full of great jars, each of which contained perfect examples of the rarest Er Rakka pottery.



Courtesy of Gabriel Beilouny

NINTH CENTURY EXAMPLE OF ER RAKKA POTTERY

One distinct class of Er Rakka pottery is white glazed ware with few decorations, and another shows an inimitable green-blue glaze, green being the favorite color of all countries with rainless summers. Among the decorative details were some of obvious Sassanian origin, and the floreate designs known as arabesques which, while of Sassanian conception, were developed by the Arabs. Among the animal designs are flaked herons, or phœnix birds, symbolic of resurrection, dolphins, once common in the Euphrates, entwined serpents, brilliant pheasants, incorrectly described as birds of paradise, and peacocks with spread tails. Other excavations from the palace of Harun al-Rashid brought to light many large jars of beautiful shape and luster with decorations differing from those of the "great find." The sumptuous halls of this palace were tiled and lustered, and in passages between the rooms were gorgeously ornamented niches, each containing a wonderful water jar.

The ninth century example portrayed here is Mesopotamian Rakka pottery, rare in design and color, and was found in a destroyed cave in Er Rakka. The relief ornamentation is of male snakes, in reddish glaze, and the soft cream background is overlaid with dull tones of green and brown. The height is fourteen inches. It is part of the collection of Gabriel Beilouny, which includes many masterpieces of ancient art. Mr. Beilouny is an expert authority for museums and private collectors, and in his studio one finds Mesopotamian pottery, Greco-Roman glass, Persian and European textiles, and miscellaneous art objects from the old world.

IN England of Elizabethan times Oriental products were not unknown, as both the Dutch and English East India Companies were formed in this region, and such articles as Chinese cabinets, screens, carpets, and embroideries are mentioned in late sixteenth and early seventeenth century inventories. But upon the accession of Charles II the taste for "Indian" things spread rapidly in England, under the auspices of the court, for the dowry of the queen, Catherine of Braganza, included "Indian" cabinets, porcelains and fabrics. Whatever the queen fancied received the enthusiastic endorsement of her subjects, hence the "Chinese influence" was firmly established. Lacquer ware began to be imported into England in great quantities, and to meet the increasing demand European pieces were sent out to the East so that the Chinese and Japanese could make lacquer furniture on the lines of the European, and English cabinet-makers started making lacquer in imitation of the Oriental product. The lacquer work executed in England was called "japanning" and became so popular that it was not only made commercially, but developed into a fashionable pastime with amateur artists.



Courtesy of the Alba Galleries

OLD LACQUER PRESS FROM ENGLAND WITH RED BACKGROUND

The lacquer furniture of English production was identical in every way with the walnut examples of the period, the carcass being made of deal or oak. Many of the best pieces appear to have been veneered before the lacquer was applied, to obtain a smoother surface. English cabinetwork was much better than the Oriental and the decorations were done with a vigor and beauty that made a distinct English style, and often went far ahead of the originals. There were two varieties of lacquer, the raised ornamentation, and incised or cut lacquer, in which the design was cut in the surface and afterwards dec-



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orated with color, the latter having best stood the test of time. In England lacquer decoration was carried out on backgrounds of various colors, by far the most favored being black, as shown by the majority of surviving pieces. The most valuable examples, however are those with the more decorative background of red, blue, green, or pale yellow. Both Oriental and English lacquer declined in favor about 1730, and came again to the front in 1750, at which time it held the attention of some of the greatest cabinet-makers. Apparently it was used mostly for bedrooms, yet the first piece of lacquer furniture imported from China and the first made in England was the cabinet, which was mounted upon an ornate and gilded stand. Later the bureau bookcase, or writing cabinet, was greatly appreciated and served to strike a high note of color in surroundings which often were otherwise more or less somber.

The present day condition of the majority of old lacquer presses shows them to be in varying states of disrepair, and it is extremely difficult to find one in good condition. The exceptionally fine example portrayed here is from the notable collection of the Marquis Brivio of Milan, and represents the acme of English achievement in this particular line of art. It is owned and displayed by the Alba Galleries. The background is red, on the outside, and a rare dark green on the interior; the decoration is of Chinese figures and birds in gold, green, and red, the outside of the doors being ornamented with pagodas. True to type, the inside of the drawers and compartments is red and gold.



Courtesy of B. Benguiat

THE BACK OF A RENAISSANCE CHASUBLE IN RED VELVET

DURING the Middle Ages the Church absorbed the best man had to give, and still claimed the best through the glorious period of the Renaissance. It is thus that church vestments represent the highest achievement in the arts of weaving and embroidery. The court of the popes became the rallying point of the leading artists and craftsmen, the embroiderers were kept unceasingly busy, and the perfection of their work complied with the exactness of consumers who possessed a true love for artistic productions. Modern mechanical devices contribute greatly to comfort and utility, and in many instances place beauty within the reach of all, but sophisticated taste forever calls for the painstaking work of human hands. B. Benguiat, backed by a corps of skilled European buyers, is exercising a beneficial influence on both home furnishing and interior decorating by bringing what has always been a precious luxury within the reach of a wide and appreciative public. His studio is more like a bazaar of fifteenth, sixteenth, and seventeenth century treasures than a present day shop, and there one finds a wide selection of rare and unusual fabrics and tapestries. The example portrayed here is a selection from his collection, and was acquired by him from the Davanzati palace in Florence. It is the back of a chasuble of the Italian Rennaissance, and upon the glowing red velvet the Gothic embroidery is done in threads of gold and intricate color, depicting figures of Apostles.

WHEN whaleships first began to make long voyages of three and four years duration, scrimshawing came into existence. The first American whaler to go into the Pacific, in 1795, was the gallant ship *Beaver* of Nantucket, and she was followed in the same year by the ship *Rebecca* of New Bedford. Scrimshaw was the art, and art it truly became, of the making by sailors of innumerable articles from the teeth of sperm-whales, bone, and wood. It was one of the most fruitful sources of amusement to our whalemen and did much to relieve the dull montony of the protracted cruises. When the vessels returned to their home ports they were invariably laden with a remarkable variety of things made on shipboard. There were all kinds of boxes and tables of foreign wood, inlaid with other rare woods and mother-of-pearl, canes made from the pan bone with a carved head from the tooth of a sperm-whale or walrus tusk, expanding reels for winding yarn, finger rings, paper-cutters, children's toys. The word scrimshaw is of doubtful orthography, being variously written, and is seldom heard away from seaports. Illustrated is an exceptionally fine specimen of scrimshaw work, from the comprehensive collection of Max Williams.



Courtesy of Max Williams

AN UNUSUALLY GOOD EXAMPLE OF SCRIMSHAW WORK. THIS WAS THE NAME APPLIED TO ARTICLES WHICH WERE MADE FROM THE TEETH OF SPERM-WHALES, BONE, AND WOOD, BY SAILORS ON THE OLD WHALING VESSELS



Courtesy of A. S. Vernay

A CHAMBERLAIN WORCESTER PORCELAIN VASE

Bearing the coat of arms and crest of the ancient family of Elleis of Southside, Scotland, this vase manifests decorative qualities equal to those found on the porcelain of the earlier factory started by Dr. Wall, with whom Chamberlain was an apprentice before establishing himself in opposition to his former employer

INTERNATIONAL
STUDIO

DECEMBER, 1926

WORCESTER PORCELAIN AND ITS PHASES

BY CHARLES HYDE-JOCELIN

THE ARTISTRY AND REFINEMENT OF DESIGN EXHIBITED IN A COLLECTION OF WORCESTER ARE OUTSTANDING FEATURES IN EXAMPLES OF EACH OF ITS PERIODS

THAT interest in the production of porcelain in England which was manifested by Dr. John Dwight when he established his pottery at Lambeth was repeated at intervals during later years by other eminent scholars who devoted their scientific knowledge to the development of the potter's art. And when in 1751 Dr. Wall invented a porcelain which successfully imitated the Oriental egg-shell china the factory at Worcester became a further enterprise added to the long list of those which, in the eighteenth century, assayed to reproduce the porcelain of the East. Nor has any surviving pottery sustained the same mutations during its history and which are symbolized by the many and various marks which denote the works of Wall and his successors.

Connoisseurs realize and equally regret that so few of the early porcelain factories survived the exigencies which the pioneers of the art were called upon to endure. And that a physician of Wall's standing should relinquish his profession and apply himself to this then precarious industry indicates the faith that this noted man had in the eventual success. Certain it is that the Worcester factory under the guidance of this talented and æsthetic mind from its inception exhibited a refinement in its work which is lacking in the early productions of many other potteries, when they began to experiment with porcelain.

Unlike Duesbury who gained his knowledge from a poor foreign potter whom he had befriended, Dr. Wall was able to apply his scientific erudition to the evolution of a compound that eventually equaled the porcelain then being imported from the Far East. Both Bow as well as Chelsea had for several years been experimenting but had not, when Worcester works were first established, discovered the requisite ingredients to ensure a perfect body. Wall, realizing that he lacked the natural components, produced his first material by artificial process. Hence it is that early Worcester speci-



Courtesy of Ginsberg and Levy

THE BLUE AND WHITE TEAPOT SHOWS THE RIBBED EFFECT, THE OTHER EXAMPLE ILLUSTRATING THE PRONOUNCED ORIENTAL INFLUENCE, WHILE THE SPLENDID MUG IS TYPICAL OF MORE ELABORATE USE OF GOLD DECORATION



Courtesy of Weymer and Young

THE MAGNIFICENCE OF THIS DESSERT SERVICE MADE BY CHAMBERLAIN FULLY REFUTES THE ASSERTION THAT HIS WORK FAILS TO EQUAL THAT OF THE ORIGINAL WORCESTER FACTORY, IN WHICH HE LATER BECAME A PARTNER

mens are fritt bodies, for Wall having decided upon the correct proportions mixed his ingredients and fritted or dissolved them by intense heat into one composite mass, thus gaining by chemical combination those properties which are essential constituents to the porcelain clays discovered at later dates.

Wall's fritt was probably composed of sand, smalts and some alkalescent substance to which after having been melted and allowed to cool, a small proportion of clay was added, during the process of pulverizing, to ensure plasticity. A decade later steatite, a type of soapstone was found in Cornwall and this was for many years largely employed in the manufacture of the ornamental pieces at Worcester, particularly during the time of Flight and Barr. When, however, that compact clay known as kaolin and that even more important essential petuntzee, which was the secret of Oriental ware, became generally known the former methods were soon superseded.

As was the case with all the finer domestic and decorative ware of the early porcelain works Worcester was primarily influenced by the Chinese motifs and further by those of its contemporaries. In the examples displaying the latter, that of Sèvres is frequently in evidence for while Wall undoubtedly borrowed and altered designs used by Chelsea these in turn had been copied from the European factories and for that reason the designs of Worcester during its earlier periods invariably exhibit foreign motifs in the decorations. Again it is doubtful whether at this stage of the ceramic art in England there were sufficient native artists capable of producing all those splendid pieces, of which so many examples remain, consequently each factory would find it necessary to import foreign artists. These men would naturally manifest their native tastes which would similarly be impressed upon the English pupils to whom they imparted their skill. At the same time the less important pieces such as tea-sets were probably decorated by English workmen.

Even the styles of the early models lack originality, the first cups and saucers of the Wall period being precise reproductions of the small plain Oriental prototypes without handles. Later, however, we find the tea ware enlarged and decorated with somewhat stiffly arranged floral patterns delicately traced or embossed, while on the cups of this time handles appear. On many of these

pieces the square Chinese mark was copied, this eventually being replaced by the crescent and in some instances as many as three and four different marks may be found on various pieces of the same service. In fact the study of the early emblems employed by this factory is one that calls for sedulous attention from the first original crescent, which was adopted from the Warmstry coat of arms, in which old mansion the first Worcester works were established.

Apparently different marks were applied to the various types of decoration for while the blue and white ware usually bears the crescent, a fretted square of Chinese provenance appears on the dark blue scale. Again on printed and some painted ware both the letter W as well as the crescent were used, the latter more frequently being in blue although occasionally it is found in red. The crescent would seem to have remained in use until about the end of the eighteenth century, the letter W having been discontinued several decades previously. It should also be noted that a very large number of pieces are unmarked, also that during the latter part of the Wall period London porcelain decorators frequently purchased quantities of Worcester product in its unfinished state and enamelled it to suit the prevailing taste of the Capital. This possibly accounts for the resemblance of the decorative work of some specimens to that of Chelsea, for it is natural to suppose that many of these artists were employed by the London factory from which they would doubtless obtain their designs.

Examples which were finished in this way are those frequently exemplified by splendid panels, introduced to Chelsea by Sprimont from Vincennes and Sèvres and which are often with powder blue ground upon which floral designs or exotic birds were enamelled in natural colors. On these specimens a variety of marks are found, the pseudo-Chinese emblems, an anchor, the crescent and others appearing in turn. Among the more sought for designs, however, are of course those magnificent vases with the painted panels on the *gros bleu* scale ground. The general impression is that this scale pattern is of modern origin, but actually its use on ceramics dates back to as early as the Chinese fifteenth



Courtesy of A. S. Vernay

VASES BY FLIGHT BARR AND BARR ARE DISTINCTIVE AS MARKING THAT ERA OF GREATER ELABORATION WHICH BEGAN WITH THOMAS FLIGHT, SOME OF WHOSE EARLIER WORKS REFLECT A DECIDED SÈVRES INFLUENCE

century, being found on Ming vases of that period and even then it was an adaptation of a design from tapestries and embroideries of a previous dynasty. And whereas the scales on Worcester take the formation of the salmon scale, the Oriental design represents those of the carp which at one time was a sacred fish in the East. Similarly, while the Chinese indicate the scale design only by outline in pink, this rarely occurs on Worcester, on which it is painted in blue and invariably filled in.

Doubtless on account of the rarity of good specimens of the scale blue and the fact that this decoration is regarded by collectors as typical of this English factory, the design has always offered considerable attraction to those clever French artists who so successfully reproduce this and other types of old porcelain. A collector however may easily verify a specimen from the fact that the translucence of Worcester porcelain has a decided green tinge and a further characteristic is a slight shrinkage of the glaze often observable at the bottom ring. There is to-day less likelihood of a spurious piece bearing a copy of the mark, for of recent years the Worcester factory has closely guarded against this forgery thus rendering the vendor of a specimen bearing a forged mark liable to prosecution.

While the period during which the factory was controlled by Dr. Wall until he died in 1776 was a bare quarter of a century, so indefatigable were his efforts to improve the quality of English porcelain that he eventually evolved a translucent paste upon which a much finer glaze could be developed. And it was to this new glaze that we owe that delicate gilt tracery, ensuring as it did the adherence of the gold leaf to the body and eliminating the previous objectionable peeling process.

Soon after 1783, when the factory passed into the hands of Thomas Flight, George III conferred his gracious and prodigious presence upon the Worcester works afterwards granting letters patent to Flight. Thus under the impetus of this royal patronage there developed that period of sumptuous porcelains which is principally exemplified by the splendidly enamelled services bearing the armorial emblems of various families of the old nobility. Several services of this type have of recent years been brought to America, one such being that of the Marquis of Buckingham, made by Flight Barr and Barr early in the nineteenth century, having been in use at Stowe Palace until the treasures of that great house were dispersed a few years ago.

While, however, the era of more elaborate decoration began during the time of Thomas Flight it was not until after his death in 1791 and his son Joseph became associated with Martin Barr that the vogue of magnificence in table appointments reached its height. Collectors will notice that during the first decade of this partnership Barr occasionally marked his work with the letter B scratched in the paste although the symbol of the firm was "Flight & Barr," this a few years later being changed to "Flight Barr & Barr," "Barr Flight & Barr" painted in red or blue underglaze, while eventually the impressed initials "FBB" "BFB" surmounted by a crown appear.

Little trace of the Sèvres influence is found after about 1780 when those gorgeous designs embellished in gilt appear combined with decorated panels and other beautifully painted motifs, while some of the earlier services are copies of Dresden, on some pieces of which the saltire swords in blue and the figures 91 are found. The excellence of the ornamentation which is an outstanding



Courtesy of W. F. Cooper

AFTER THE EMPLOYMENT OF PAINTERS FROM CHELSEA, WORCESTER BEGINS TO EXHIBIT THAT INFLUENCE IN ITS ORNAMENTATION, THIS BEING PARTICULARLY EVIDENT IN THE USE OF BIRDS ADAPTED FROM THE LONDON FACTORY



Courtesy of W. F. Cooper

IN SOME EXAMPLES OF THE WALL PERIOD, FLOWER BLOSSOMS IN FULL RELIEF ARE FOUND AS KNOBS TO COVERS OF JARS, RESERVED FLORAL PANELS ON A DEEP BLUE GROUND FORMING THE DECORATIVE MOTIFS SHOWN HERE

feature of Worcester is due to such artists as Donaldson, O'Neale, Giles, Fogo and Thomas Baxter, the two first named being eminent for those elegant vases painted on cobalt or deep blue, which are often found in sets of two beakers and a vase, the panels by O'Neale frequently being in the style of Wouvermans. One set was painted by this Irish artist for General Washington and was for many years in the White House, although unfortunately at least two were damaged. Again, the work of Giles, who was a London man employed at the Chelsea factory, indicates his work by the influence of the metropolitan pottery upon the designs which he painted for Worcester.

Early in the nineteenth century the artistry is displayed in the copies of the designs of Cipriani, Kauffman and Conway executed in natural colors on vases. And at this time also there was a more or less sporadic vogue for Japanese styles, in which the productions of Flight Barr and Barr are distinguishable from those of their competitor Chamberlain by the more subdued colorings and possibly careful attention to details. Chamberlain who had formerly been an apprentice at the Wall factory later established a factory in opposition to that at Warmstry House, and although the purists might maintain the contrary, actually his work is in the main of equal excellence to that of the older factory. In fact it is axiomatic that this should be so, for in addition to having access to the necessary material, he would obviously be influenced by his early training and further would be in a position to employ the same artists as his rivals, either by attraction of greater remuneration or during the time they were not engaged at Warmstry House. In 1848, however, Chamberlain became a partner on the original factory, when the two firms were united under the style of Chamberlain, Lilly and Kerr, the last named being associated with the amalgamation until 1862, when it was formed into a company and has remained so since that time.

Among the rare relics of the early history of Worcester are the porcelain tokens issued in 1765 during the time the factory was under the management of the chemist Davis. One side of these is printed "Promise to pay bearer" to which the amount (1/- or 2/6) was added. On the reverse are the letters W.P.C.,nor is there any trace of these being issued for larger amounts. Many years later in 1845 when there was a vogue both in this country as well as in England for china door plates and handles, the Worcester firm which was then Barr and Chamberlain produced a large quantity of these furnishings. At this time there is little doubt but that the financial condition of the factory was somewhat unsound for various expedients were resorted to to increase the business. In addition to the door furnishings buttons were made in large numbers, Walter Chamberlain evolving a method of producing these from dry clay by pressure. And it is possibly worth mention that while there are several figures in the Worcester collection the probability is that these were made at Bow, there being little or no record of statuettes being modeled at the factory in the "Ever Faithful City."

Controversy has been raised at different times regarding the origination of printing on porcelain by Dr. Wall. Concerning this, however, there is and will remain considerable doubt, for many other claimants have advanced equally strong evidence to their right to be regarded as the inventors of this process. It is generally supposed to have been introduced by Robert Hancock



Courtesy of A. S. Vernay

THESE EXAMPLES OF THE EARLY OR WALL PERIOD OF WORCESTER EXHIBIT BOTH THE SPLENDID SHAPES AND THE TECHNIQUE IN THE PANELS, THE TEACUPS WITHOUT HANDLES BEING AMONG THE EARLIEST ONES MADE

soon after the middle of the eighteenth century and although many claim it as an invention of Sadler and Green of Liverpool, it is known to have appeared at least simultaneously at Worcester. Certain it is that the first mugs upon which the printed portrait of Frederick of Prussia appears were designed and decorated by Hancock, for many bear the curious monogram of that artist together with an enigmatical emblem similar to an anchor. Tea services and dishes with printed decoration are also in existence on which this mark or the words "R. Hancock fecit" are found.

Apparently the use of printed portraits of public men as panels for china attained considerable popularity, being frequently met with on mugs, beautifully applied in black or other colors, although those in red, blue and purple are the more rare. At the same time the blue designs printed under glaze do not seem to have been adopted until a few years later. And in the transfer printed specimens of Worcester there is a clearness of outline which is frequently lacking in those of other potteries, the rustic scenes after Watteau and the Oriental subjects by Jean Pillemont being treated in a manner characteristic of the fine workmanship displayed in Worcester throughout its history. Many of Pillemont's designs although somewhat fantastic are nevertheless attractive, one of the most curious being that composed of eccentrically joined curves, upon which Chinese figures sitting astride form the decoration.

AN ALTARPIECE OF THE FLEMISH SCHOOL

BY FRANK E. WASHBURN FREUND

THE TRIPTYCH OF THE "ADORATION OF THE MAGI," WHICH RECENTLY CAME TO AMERICA, IS A STRIKING EXAMPLE OF THE EARLY SIXTEENTH CENTURY GOTHIC BAROQUE PAINTING

ALMOST striking example of the Flemish school of painting of the first half of the sixteenth century, appropriately called by the Germans Gothic Baroque, has recently come to America. The subject, which for various reasons was a favorite one with the artists of that school, is a triptych of the *Adoration of the Magi* but quite an individual trait is added to it by placing, in one wing of the triptych, St. Joseph, and in the other the Moorish king, thus making them at one and the same time spectators and partners of the scene enacted. This arrangement gives the whole altarpiece greater unity and dramatic force than if the figures in the wings were merely outsiders: donors or saints. In this way one rhythm pervades, in constant ebb and flow, the entire group which is arranged, relief fashion, in front of a beautiful landscape with buildings, castles, turrets and the stable. And in its way this landscape, too, through its elevations and depressions, repeats the movement of the group in front and by this parallelism (always one of the strongest and most effective artistic means) strengthens the rhythm of the whole work. But the artist has not forgotten that, in order to draw his scene together and thus give it concentration, it needed something to close it up on either side and this he provides in the shape of architectural pieces which, like a frame as it were, shut in the entire scene with great emphasis. Yet within this frame the greatest freedom of movement and most interesting grouping have been achieved without interfering in the least with the main interest: the lovely group of the Virgin, the Bambino, and the oldest of the three kings in his gorgeous robes.

When we turn to the various items in the painting, we see at once a curious blending of different styles. This Virgin certainly is Flemish and makes us think of Quentin Massy's tender madonnas but the Bambino, with His round and smooth form, reminds us of Italy, even of Rafael. Then another and no less mighty influence, that of Dürer—perhaps by way of Brussels whose court painter, Van Orley, was himself influenced by both Dürer and Rafael—can be detected, especially in the figure of St. Joseph. Is he not an adaptation of Dürer's great figure of the Apostle Paul? Changed certainly, for this Joseph shows in every movement of body and fold of garment the same rhythm that runs through the entire painting, even his one hand being made to speak in much the same way as an Italian artist would make a hand speak, while Dürer's severe, almost unearthly monumentality has been given momentary life. Yet, even so, this figure and the corresponding one on the left side have kept a certain monumental grandeur which they, in turn, shed over the whole scene thus raising it above a mere genre piece. And fond as the painter of our altarpiece certainly was of genre and of beautifully and carefully painted still life within his picture (to which the sceptre and vase at the edge of the front bear witness), it cannot be denied that at the same time much genuine naïveté and even religious feeling are left in the picture which give it, quite apart from its high æsthetic qualities, a real spiritual significance.

The devotion in the wistful and delicate face of the Virgin; the concentrated fervor in that of the old king, kneeling; the wonder in that of St. Joseph, are expressed not only with knowledge but with real feeling. True, all that is accompanied by what one might perhaps call a certain affectedness, appearing in the almost exaggerated daintiness with which the Virgin puts her hand on the Child's leg, as if she were a grand lady who must not show too much emotion! But we find the same combination in Italian primitives, and therefore, if that term is to be used, our artist, whoever he was, can still rightly be called a "primitive."

The black-and-white illustration, unfortunately, cannot give any idea of the beauty and richness of the colors which blend into each other in a perfect although almost daring harmony. Many half-tones in the most varied shadings are used, producing delicacy and brilliancy at the same time, and the artist apparently revels in depicting the marvelous garments and accessories of his personages. He also delights in enlivening his landscape with bushes, various types of buildings, moss-grown ruins and stately columns, and fills the air and covers the roofs of his houses with different birds. In short, his aim is to put life and movement into every square inch of his picture. Even the ass in the stable in the right wing must raise his head and give forth one of his long-drawn-out harmonies, almost audibly, as if in praise of the miraculous event.

In all these points our artist is a typical follower of his school. But that he is at the same time a consummate master in his own right and of the highest skill as well as understanding is amply proved by the fine qualities in which this painting abounds making it one of the most important and delightful examples of its period.

There was a time when this school was looked down upon as manneristic, as merely a cold-hearted and conscious compilation of various other schools. Those who

judge it thus only show their own want of understanding and artistic feeling. For who, with any feeling left in him, can fail to perceive that this and similar paintings are simply pulsing with life which, of course, could never have been the case had their masters been merely compilers parading other people's achievements.

In order that the spectator except the entirely naïve one; and where is such a one to be found nowadays?— should understand and appreciate fully this Gothic Baroque, it is perhaps necessary, as it is for every period and school, to take a peep at the times and circumstances that brought it forth. It was a period of transition, of constant movement, even of great unrest, but principally of conquest in the material as well as intellectual and spiritual fields. As such it ought to interest us greatly, and many an illuminating parallel can be drawn between it and our sorely tried present. It began with world conquests: a new continent was found; new riches flowed into the coffers of many and changed the manners and customs; great new cities took the place of others which were being left behind in the never-ending race. In the north, Antwerp came to the front and Bruges, the home of the earlier Flemish art, began to sink into its century-long sleep. From the brothers Van Eyck down to Memling and Gerard David, the great old Netherland school of painting which, in spite of an outward naturalism was spiritually still deeply steeped in the feeling of the Middle Ages, had run its course. It had become more or less an empty formula, a mere phrase and gesture, like the spirit of the olden times itself.

Suddenly gates to new achievements were unlocked; there seemed to be no limits anywhere. No wonder that freedom, even in religion, was demanded and wrung from the powers that were, although only after terrible battles. Under these circumstances could art alone remain behind? Was it not logical, even necessary, that artists too should turn protestants and seek new fields to conquer? When the conception of the entire world was changing in the minds of the people, the minds and eyes of the artists were also bound to change. And it was only natural that this change was greatest just in that domain which, as it were, constitutes the artist's world conception, namely: the figure and its surrounding space and their relation to each other. Here, too, the new battle-cry of the northern artists was freedom and they found this freedom, towards which those among them with specially daring spirits had already been unconsciously striving, in the art of their Italian confrères who had, with that pagan touch never quite lost in the southern country, already thrown off the yoke of intellect and the senses and let in new air and, with it, new joy.

And this joy, this sudden outburst of the *joi de vivre* repressed for so long, is not the smallest gift that the northern artists received from the happy South. There were differences in the way the northern artists accepted and assimilated their lesson. These differences prove the mettle of the artists themselves. A man of the serious and brooding type of Dürer found freedom, like Goethe so much later, through the law which seemed to him to be embedded in classical art: hence his ardent struggle to find the law of proportion. But the Netherland artists, lighter and happier though smaller spirits than he, remained on a more sensuous plane. On it, however, they started out to "gain the whole world" and they were still strong enough not to be hurt by this certainly dangerous adventure.

That shows the difference, influenced as they all were, by various sources, between artists like Quentin Massys, Mabuse, and the other Antwerp masters of that period, and later academicians who, having nothing of their own with which to resist, surrendered themselves body and soul to stronger men and produced, with an acquired outward skill, merely a faint and lifeless echo of the work of others. These sixteenth century masters, however, were fully alive to their time and its spirit, and were able to lay a foundation on which the great art of the seventeenth century in Flanders as well as in the northern provinces (Holland) could grow and put forth blossoms. No art of any epoch or any country is quite free from outside influences; connecting links are everywhere. Strong men thrive on them and thus are enabled to erect their own temples, often of unsurpassed beauty and greatness; and in the last analysis they are not wanting in originality, a term too often misunderstood. This school of the Netherlands, in the trading metropolis of Antwerp during the first half of the sixteenth century, will gain in interest and appreciation the more it is studied, for, possessing a life of its own it is still able to radiate life; and who can deny that that is one of the most precious gifts and most important functions of art?

Who was the artist of our *Adoration of the Magi*? It was once in the possession of the famous Belgian Cardinal Mercier, from whom it passed into the hands of the Paris dealer Charles Sedelmayer. At that time it was attributed to the illustrative artist Herri Met de Bles (Henry with the Owl) whom Karel van Mander mentions in his book. The many paintings which used to be ascribed to this artist have, after a more careful analysis of their different characteristics, been found to belong to a group of Antwerp masters of the first half of the sixteenth century who have certain features in common with the same time and school, but who are otherwise very distinct personalities with individual traits.

Max J. Friedländer, the greatest living authority on this school, is gradually bringing order into the still-existing chaos. In time it may even be possible to give



Courtesy of P. Jackson Higgs

AN INDIVIDUAL TRAIT IS ADDED TO "ADORATION OF THE MAGI" BY PLACING ST. JOSEPH IN ONE WING OF THE TRIPTYCH AND THE MOORISH KING IN THE OTHER, THUS MAKING THEM SPECTATORS AS WELL AS PARTICIPANTS

actual names to all these various artists. Thus our picture has lately been ascribed to Pieter Cock van Alst, and rightly, I think. He was a pupil of Van Orley, which would satisfactorily explain the specially strong influence apparent in it of Dürer on the one hand and Rafael on the other, of which mention has already been made at the beginning of this article.

Pieter Cock van Alst was more fitted than any other artist of his time to impart an Oriental flavor to one of his works since he spent several years in Constantinople painting scenes of Turkish life. Born in Alst in 1502 he went to Italy, following his studies with Van Orley, and after returning to his native place for a short stay went to Constantinople where he worked as a painter and engraver, issuing a series of illustrations in 1533 of the life of the Turks that was subsequently published in England and was given the title of *The Turks in 1533*.

This point of giving a picture an artist's name although interesting for the special art student and connoisseur and perhaps also for the collector who has become accustomed to put an exaggerated value on a name—even if it be one culled from some time-worn documents, its owner otherwise shadowy and unknown—neither adds to nor detracts from the value of the piece of art itself, which must stand or fall on its own merit or want of it. After all, the æsthetic enjoyment (which, of course, includes the life-giving property) and, after that, the historical and cultural significance are really what matters. And only if such a work is by a great master whose life's history is known to us, does this fact add to its importance because it lets us have a glimpse, at the moment of creation and travail, into the very soul of one of the great spirits than which nothing can be of greater or deeper interest to all art lovers.

DRAWINGS BY REMBRANDT IN AMERICA

BY HELEN COMSTOCK

ALTHOUGH THERE ARE HUNDREDS OF REMBRANDT DRAWINGS IN EXISTENCE COMPARATIVELY FEW OF THEM ARE TO BE FOUND IN AMERICAN COLLECTIONS

IF no other master than Rembrandt were known by his drawings, that medium as an end to be followed for its own sake would have acquired an equal importance to those arts, like painting and sculpture, whose dignity is more readily conceded. Save in rare instances, drawing has been a dependency of some other art; it has been the preliminary, the chart and guide, a means of recording an impression, the field on which the artist has reconnoitered. The drawing has generally taken form with the artist's eye upon the final result, and although working with the pen he has been thinking of the brush, the chisel, or the etcher's needle.



Courtesy of M. Knoedler and Company

PEN DRAWING FORMERLY IN LORD DALHOUSIE'S COLLECTION

It is all the more a tribute to the breadth of Rembrandt's genius that he, who was supreme in the arts of etching and painting, should have made undeniable the right of drawing to an independent existence. He was the first to discover, as he was the first to perfect, the possibilities of drawing as a separate medium, and he not only developed its technique on these new terms but he further affirmed his respect by allowing it to keep its own subject matter. While it is true that he made, like all artists, those studies which are referred to as notes for larger compositions there are also many drawings which have no relation either to his paintings or etchings and in those instances where it is easy to trace the connection between a sketch and a painting there are always many points of difference between the two. Sometimes a detail of a painting may even be found in a drawing for some quite different subject, such as that splendid winged figure who projects himself with so magnificent a sweep into the air in the painting, *The Angel Leaves the House of Tobias*—a figure unmistakably related to the angel in a drawing for the *Sacrifice of Manoah*, in the Cabinet of Prints in Berlin.

Drawing, with Rembrandt, is less the ground on which he has worked out his compositions than the means by which he has carried into its most illuminating expression his preoccupation with the souls of men. The simplicity of its materials has stripped the problem of all accessories and the spiritual content that is his real subject finds its most unhindered expression. Although he belonged to an age which was bent upon a scientific conquest of naturalism, light and shade and perspective and form were secondary to the psychological forces which seemed to him the most worthy subject of art. His portraits in painting and etching are remarkable for their character, but his art is most brilliant when he goes farther and shows character in action, so to speak, when it is being played upon by some outer influence or inner stress. The drawing, with its slight, sensitive means, seems most capable of retaining some suggestion of progressive reactions; it remains in a more fluid state than those mediums whose perfection of finish must necessarily fail to preserve the play of motives that makes so tense those severe interiors in which Esau sells his birthright to the wiley Jacob, or Nathan reprimands the troubled David, or Christ talks with Nicodemus. In these, every detail that stands for the charm of ornament has been sacrificed and the two figures are alone, seemingly, in a universe whose manifest force is a subjective one.

The drawings cover a period of more than thirty

years, from a little before 1630 until a little after 1660. There are not so many from the final years and the few that exist seem especially indicative of the sorrows of his own later life. But in quantity they are few and, as with the etchings, the studio on the Rozengracht contained only a few at the time of his death in 1669. However, one can not help but feel that he could never have drawn the weary face of the aged Simeon in the *Presentation in the Temple* which was done after 1660 (now in The Hague) in the youthful, vigorous days of those splendid miracles of Christ—the *Stilling the Tempest*, the *Raising of Lazarus*, the *Raising of the Daughter of Jairus*, which were done in the early thirties. A little later the *Annunciation to Mary* and the *Annunciation to the Shepherds* were to absorb him after the birth of his own child and there are drawings of Mary and her child in the British Museum and the Heseltine collection which Saskia and Titus must have inspired, for the reverence is that of a personal experience.



Courtesy of Mr. Albert Keller

STUDY OF AN ANGEL, POSSIBLY FOR THE "SACRIFICE OF MANOAH"

To his middle period belong those drawings of the *Rest During the Flight into Egypt* which are really Dutch *genre* subjects of the finest kind. They seem less personal than the earlier drawings of the Mother and Child, and they seem also not to be related to an historical event of long ago, still less to events in the life of the Savior of mankind. They are, in reality, a page from the peaceful domesticity of which he was a sympathetic observer in his own Amsterdam; the experience which he has recorded here is a general one, and the rest of Joseph and Mary seems to take place in the evening stillness of the Dutch countryside.

The difference between his treatment of the same subject in his youth and his old age is nowhere more easily recognized than in the several drawings of Jacob receiving the blood-stained coat of Joseph. The one in the Berlin Cabinet, executed about 1630, expresses the shock of grief by the violence of the action with which the bereaved father throws back his head, his mouth open as though he had just cried out in agony. Another drawing of the same subject in the possession of Dr. Hofstede de Groot, which was done when he was approaching fifty, has a quite different manifestation of sorrow, the undemonstrative, deep-biting sorrow of one to whom it is not a stranger and whose acceptance of it does not dull any of the sharpness with which it strikes the heart. Another contrast between the interpretation of a youthful and a mature artist is in the drawings of *Abraham and Isaac;* in an early one in the National Museum, Stockholm, Abraham seems almost to be expostulating with Isaac in order to convince him of the necessity of his act, while in the one in the British Museum, Abraham's face recognizes only the tragedy of the act and not at all the reverence for the authority that commands it. An early *Departure of Lot* in Amsterdam has its interest in the decisive movement of the figures, but when Rembrandt came to treat the same



Courtesy of the Metropolitan Museum

A DRAWING FROM THE COLLECTION OF SIR JOSHUA REYNOLDS



MR. JOSEPH E. WIDENER, WHO OWNS TEN DRAWINGS BY REMBRANDT, HAS THIS RENDERING OF "ELEAZER AND REBECCA AT THE WELL" IN HIS COLLECTION. IT WAS DONE IN REMBRANDT'S LATER PERIOD, PROBABLY ABOUT THE YEAR 1655



THE "ADORATION OF THE SHEPHERDS" IS ONE OF TWELVE REMBRANDT DRAWINGS IN THE PIERPONT MORGAN LIBRARY. IT WAS DONE SOME TIME BEFORE 1650 AND WAS ONCE IN THE GEORGE SALTING AND C. FAIRFAX MURRAY COLLECTIONS



IN THIS WASH DRAWING OF "JACOB'S DREAM" MR. WIDENER OWNS ONE OF THE LATEST AND FINEST OF THE MANY VERSIONS OF THIS SUBJECT. ALTHOUGH THE SIGNATURE AT THE LEFT IS NOT GENUINE THE DRAWING COULD NOT BE QUESTIONED



ANOTHER DRAWING OF UNUSUAL IMPORTANCE IN MR. WIDENER'S COLLECTION IS AN "ADORATION OF THE SHEPHERDS," DONE ABOUT 1655. IT IS EXECUTED WITH THE BROAD REED WHICH REMBRANDT PREFERRED DURING HIS LATER YEARS



THE DRAWING OF "ELEAZER AND REBECCA AT THE WELL" ABOVE IS IN THE POSSESSION OF THE ROSENBACH COMPANY, WHILE THE RENDERING OF THE SAME SUBJECT REPRODUCED BELOW IS IN THE METROPOLITAN MUSEUM'S COLLECTION



subject in the years succeeding his own misfortunes he made the drawing now in the British Museum where one feels more convincingly the quality of the mental grief that bows Lot's head and makes his steps unsure.

The story of Joseph was one that interested Rembrandt and of all the aspects of it the theme that has interested him most is Joseph's interpretation of dreams. Rembrandt was very little concerned with the action of figures, except as they were indicative of emotional states, and it is impossible to think of him as working out a composition in which action as an end was to be emphasized. Moments of physical quiescence combined with the most alert mental activity were far more absorbing to him, and not only those mental states which premeditated action but those which were concerned solely with the inner nature; so that mind reflecting upon mind was the theme. Rembrandt's unusual power to convey an impression of the subjective life is nowhere more evident than in those drawings where Esau sells his birthright. The hesitating, speculating elder brother and the watchful Jacob, who holds the mess of potage in his hands that is in reality Esau's destiny, would seem to offer little to the artist save the picture of two men, one of them holding a bowl; the fact that Rembrandt can impart something of the tenseness of the situation to so simple a theme is proof of all but the supernatural quality of his art. His aims were far from pictorial and he would seem to be asserting the right to a visual existence of the unseen.



Courtesy of Mr. Albert Keller

STUDY OF THREE MEN FOR AN UNIDENTIFIED BIBLICAL SUBJECT

Besides the later drawings of Lot, of Jacob and of Simeon which are so remarkably indicative of the artist's perception of the sorrows of human experience, there are two others which are allied to this group. One is of the dying Isaac giving his blessing to Jacob, done in 1656, a drawing which is in the Friedrich August II collection in Dresden. The gaunt head of the father, with his skin drawn tightly over the cheek bones, is impossible to forget. Of all artists Rembrandt has seemed most able to suggest the total of human experience that, in the course of years, may take the form of wisdom and strength, patience, or despair. The head of the eager Rebecca, who stands concealed behind the bed, is a triumphant picturing of that unsurpassed prejudice of maternal love which is the other side of its unselfish devotion. There is still another head to place among these matchless renderings of age, and that is the dying David appointing Solomon his successor, a drawing in the Herzog collection at Chatsworth. It is again remarkable in how few lines Rembrandt has suggested the face of one who has pushed experience to futility. This drawing is of the period when the clouds gathered so ominously for himself that were to darken the remaining dozen years of his life.

The drawings which are reproduced here, from originals in collections in this country, afford some interesting comments on his style at different periods. The *Eleazer and Rebecca* belonging to the Rosenbach Company has the traits of his earlier style; the line is often impetuous and, while always sure, shows the untamed speed of an exuberant spirit. While the interest is in the foreground figures, there is a suggestion in amazingly economic means of crowds, of herds, of all the activity that might be assumed to be native to this place of refreshment. When he did the same subject that is now in Mr. Widener's collection he concentrated, according to a growing predilection, on the two chief figures and he is here using the broad reed which he came to prefer in later life. The camel whose back forms a mountainous line back of Eleazer and Rebecca is one of the many evidences of Rembrandt's study of that animal at first hand. The drawing of a man leading a camel, in the Metropolitan Museum, and the camel in the Rosenbach drawing as well as the one in the Widener collection are the fruit of first hand observation due to the fact that Amsterdam, being at the end of all lanes of ocean travel at the time, frequently saw many of those animals which had been so puzzling to former portrayers of history.



Courtesy of the Metropolitan Museum

THE APOCRYPHA WAS ESPECIALLY INTERESTING TO REMBRANDT AND HE MADE MANY DRAWINGS TO ILLUSTRATE THE BOOK OF TOBIAS. THIS DRAWING OF YOUNG TOBIAS AND HIS WIFE SARAH PRAYING IS WORK FROM HIS LATER PERIOD

With his use of the broad reed he gave up his interest, to a great extent, in wash drawings, which seem to have been executed in greatest numbers in those years when he was interested in the study of light and shade. In the later drawings a rub of the finger would make those areas dark that seem to be washed in, and he seems to have found this means sufficient since his interest was so much more in the psychological than technical problems of his subject. The drawing of the three old men in Mr. Albert Keller's collection is typical of the purity of his wash at its best and would seem to date this from his middle period.

The *Eleazer and Rebecca* in the Metropolitan Museum (which Dr. Valentiner calls a *Jacob and Rachel* in his recently published *Handzeichnungen Rembrandts*) is also an earlier drawing and has the fuller statement representative of a youthful discursiveness. The theme is treated simply and emphatically, although with that completeness which he found so easy, seemingly, to achieve. The pen lines have the vigorous quality of the youthful, sensitive temperament just as the *Tobias and His Wife Sarah Praying*, also in the Metropolitan, has the sensitive temperament of age.

The *Jacob's Dream* in Mr. Widener's collection stands at the end of a series on this subject and in this case it seems that he reached the most brilliant statement of it by means of technical simplifications. It is by far the most direct of a half-dozen drawings of the same theme and is the most moving, not only in the treatment of the sleeping figure, but in making felt the wonder of the dream. Dr. Valentiner calls attention to the fact that the signature at the left is obviously not by Rembrandt's hand. The *Adoration of the Shepherds* is the subject of one of the drawings in the Pierpont Morgan Library and another in Mr. Widener's collection. The former crowds its figures forward in a manner which distinguishes it from the latter, in which there is no confusion between the planes.

Mr. Widener owns ten drawings by Rembrandt and there are a dozen in the Pierpont Morgan Library. An "*Annunciation*" is in the collection of Mrs. Isabella Stewart Gardner in Boston. The Metropolitan Museum has seven and there are two in the collection of Mrs. A. Hamilton Rice at Newport. Mr. Albert Keller has two and there is one belonging to the Rosenbach Company and one also belonging to M. Knoedler and Company.



Courtesy of Lewis & Simmons

PORTRAIT OF A WOMAN, BY NICHOLAS MAES

Nicholas Maes (1632-1693) is one of the Dutch pupils of Rembrandt whose reputation has suffered in two ways through that association. The first of these is that several of his most famous genre paintings long have been ascribed to Rembrandt. The second is that owing to the change in his choice of subjects and his style in his Antwerp years from 1665 to 1678, when he painted chiefly portraits, there grew up a tradition of another Maes, a man of Brussels. The canvas reproduced here is of his finest work in portraiture and shows how his individual talents stand out despite his overpowering master

THE MÜHSAM COLLECTION OF GLASS: PART I

BY HELEN COMSTOCK

THE COLLECTION IN ITS ENTIRETY FOLLOWS THE FORMS OF ORNAMENT APPLIED TO GLASS FROM THE MIDDLE AGES TO THE EARLY YEARS OF THE LAST CENTURY

THE Mühsam Collection of glass is known to connoisseurs as the most important private collection extant, rivaling and often surpassing in certain directions the great state collections of Amsterdam, Berlin, London and Vienna. Including seven hundred and fifty pieces, it represents the various arts of decoration applied to one of the most fragile of substances from the time of the Middle Ages to the early part of the nineteenth century. The engraved and cut glasses of Holland, Germany and Bohemia formed the earlier part of the collection and were catalogued in 1914 by Dr. Robert Schmidt, Director of the Museum of Arts and Crafts at Frankfort. The second part of the group, in point of formation, consists of much earlier examples of the Gothic "waldglas" and the enameled Renaissance tankards and jugs. The history of the collection goes back to the early 'nineties and the assembling of it has been a matter of painstaking care. As other collections came on the market the best examples were chosen to make this complete in every province. Some of the collections so drawn upon were the Steengracht Collection of The Hague, the Lanna Collection of Prague and the collection formed by the Berlin actor, Matkowsky.



Photographs by courtesy of Mr. Mühsam

SILESIAN SWEETMEAT DISH, CUT IN RELIEF AND INTAGLIO; 1760

As it now stands, Part I consists chiefly of the earliest engraved glasses of Nuremberg and Holland, the glass cut both in relief and in intaglio from Silesia, the famous ruby glass as well as the clear glass of Potsdam, and the gold glass from Bohemia, in which the design in gold leaf is contained between two layers of glass. From Hesse comes a goblet which is a unique triumph of glass cutting with a stem consisting of four free-standing figures which support the bowl of the goblet like caryatids. The oldest known piece of German engraved glass is also to be found in this collection, a magnificent beaker dated 1592 whose inscription says that it is the gift of Graf Wilhelm von Schwarzburg to his betrothed, Princess Clara of Brunswick. Until this beaker was discovered it was supposed that the one dated 1605 made by Caspar Lehman in the collection of Prince Schwarzenberg at Frauenberg in Bohemia should have this distinction.

The Mühsam goblet is in a silver-gilt mounting and is decorated with the armorial bearings of the two houses. It forms a brilliant introduction to the art of glass cutting in Germany which appears in this most ancient survival as already highly perfected. To Caspar Lehman is generally attributed the rediscovery of the method of cutting with a diamond point on glass. This goblet is considered to be Lehman's work. The method employed by him is like that of drypoint; the design is scratched in lines upon the glass in distinction to the process of using the diamond point in Holland where the favorite technique was that of stippling, or of building up the design with fine dots. Lehman lived in Prague where he received a privilege to act as "privy precious stone and glass cutter" to Emperor Rudolph II. At his death this privilege passed to Lehman's pupil, Georg Schwanhardt, who was born at Nuremberg and later returned there. This moved the center of the industry to the latter city and the cut glass

of Nuremberg became unusually beautiful. The art of the glass cutter received wide homage and even attracted royal dilettantes. Schwanhardt had Emperor Ferdinand III for a pupil. By Schwanhardt is the magnificent high baluster goblet in the Mühsam Collection, whose stem, consisting of a series of rounded knobs, is the typical Nuremberg style. This particular goblet was done in 1660 and has five portraits in medallions around the bowl, Emperor Leopold I, the Electors of Bavaria and the Palatinate, Johann Georg II of Saxony and Frederick Wilhelm, the Great Elector of Brandenburg. This goblet is reproduced here.

The number of Nuremberg glasses of this period in the Mühsam Collection is fourteen. Other examples are by Herman Schwinger, who did a very beautiful tall goblet illustrating the legend of St. Christopher, and J. W. Schmidt who engraved the very elaborately designed glass illustrating a cavalry battle around a portrait medallion of a sovereign. By Killinger is a very heavy goblet with a large stem and broad base, decorated with a scene showing a castle in a landscape. This glass, which was made in 1723, is typical of the later Nuremberg school which favored a slightly heavier, more ponderous form although technically the workmanship is as fine as the earlier examples.

The diamond point engraving of glass was done in Holland at about the same period. One very interesting glass, which is reproduced, shows the painter Jan Steen at work in his studio and bears an inscription to him dated 1676. The diamond cut glasses of this type are comparatively few in Holland for the stipple method of local derivation was developed under Frans Greenwood, a dilettante who was supposed to have been an official of Rotterdam, where he lived from 1680 to 1761. Ten known glasses by him are in the Rijksmuseum, the British Museum and at Hamburg. He is represented in the Mühsam Collection by two examples, one of them being the goblet of which two angles are shown here, one bearing the figure of a goddess and the other showing a very handsome park scene. The technique of Greenwood, who was the first master to employ it, builds up the design by a series of fine dots which create a decora-



THE GLASS AT THE LEFT IS BY FRANS GUNDELACH, CASSEL, 1700; AN ENGRAVED DUTCH GLASS (CENTER) WAS A PRESENT TO JAN STEEN; THE GLASS WITH FOUR FIGURES AS A STEM IS A UNIQUE PIECE OF GLASS CUTTING; HESSE, 1726-38



A NUREMBERG ENGRAVED GLASS AT THE LEFT HAS THE ARMS OF CASPAR KANDEL AND THE DATE 1607; IN THE CENTER AN ENGRAVED DUTCH GLASS BY WILLEM FORTUYN, 1770; AT RIGHT, BEAKER, PROBABLY FROM SAXONY, ABOUT 1600

tion of so much delicacy that the glass seems to be perfectly clear until it is held to the light. The method is comparable to that of fleck engraving.

The Rijksmuseum in Amsterdam contains sixty examples of glasses of the kind made by Greenwood and his even more brilliant follower, D. Wolff, while the Mühsam Collection contains forty-eight, or the next largest representation of this period in any collection. Thirty-two of these glasses are by Wolff himself, whose personal style makes the "Wolff glass" the most desirable for the connoisseur. He was very inventive, creating his own designs, while Greenwood frequently copied old engravings. Wolff lived in The Hague. He was born around 1760 and died when he was about forty. He did not often sign his glasses but three in the Mühsam Collection show his very rare signature. Many of his earlier glasses present the coat of arms of the House of Orange but after the expulsion of William V he became a republican and concerned himself with a variety of emblems of Liberty. A bird escapes from an open cage, or an elegant Frenchman shakes hands with a simple Hollander under a hat on a stick, the latter being a particular emblem of democracy and fraternity. One of his loveliest glasses, which is reproduced here in a group of four by him, shows several Chinese musicians, a motif which became all but universal in European art of the eighteenth century. Wolff was exceedingly successful with portraiture and one of his glasses has portraits of William V and his Queen and another shows the head of an Amsterdam Burgomaster, Henrik Hooft, in which the quality of portraiture is highly distinguished. Willem Fortuyn, a contemporary of Wolff, is represented by several allegorical subjects, like the one with the figure of Justice which is reproduced. The glasses which these decorators employed were sometimes of Dutch origin, but many English glasses were imported and the Wolff glasses were chiefly made in England.

A different method of glass ornamentation was developed in Bohemia and Silesia between the years 1676 and 1770. Glasses cut with a design in high relief or in intaglio had their origin here. This form of cutting is done with a revolving wheel against which the glass is pressed. The earlier form is generally in relief, but this is the more difficult method and it was soon given up for cutting in intaglio, or for a combination of the two. Bohemia and Silesia were at this time politically joined together, until Frederick the Great annexed Silesia for his growing Empire. In the northern parts of Bohemia, on the slopes of the Riesengebirge, whose forests supplied the wood to keep the fires of the factories going, a number of factories were built. The earliest type of goblet had a high stem and was heavy as to form and rather involved as to decoration; the later type became more refined in form and ornament. There are twelve specimens in the Mühsam Collection representing the final,

brilliant manifestation of Silesian glass cutting. No longer was there that mixture of design, as in the early pieces, where castles, huntsmen, views of cities, armorial bearings, cupids, festoons and typical rococo motifs were combined without seeming plan. Of the later work one of the finest examples is a set of four pieces in the Mühsam Collection, consisting of two flasks, a covered glass and a sweetmeat dish. They are decorated in relief and intaglio with rococo motifs; the figure of an eagle on the edge of the boat-shaped sweetmeat dish—a very popular form—is quite unique. This group was done in 1760. The sweetmeat dish is shown on the first page of this article.

Portraits of Maria Theresa and of Frederick the Great are often found on Silesian glass. The conquests of the latter are also pictured in detail. No. 173 of the collection shows the division of Poland with Catherine of Russia, Frederick the Great, Josef II and Stanislaus II of Poland holding a map of that unfortunate country between them. By 1775 the brilliant period of Silesian glass cutting was over and the glass that had come to be known in Russia and Constantinople, Spain and Portugal went out of favor.

Saxony, Thuringia and Hesse produced fine glass decoration of a character similar to that of Silesia. Their glass is, as a whole, simpler, and less of the surface is cut, but the character of the work is much the same. Four goblets by G. E. Kunkel, who worked at the courts of the princes of Thuringia, represent one of the most important artists of this region. Members of the Sang family from Brunswick have also left an important name in the history of glass cutting. Jacob Sang, who went to Holland, made an unusual glass, dated 1752, showing Diana and Callisto which is in this collection. A unique little glass from Saxony, bearing the monogram of King August III of Saxony-Poland, can also be used as a bell, for the stem of it is bell-shaped and has a little clapper of glass.

One of the most remarkable glasses in the world is in this group, a goblet from Hesse made between 1726 and 1738. Four free-standing figures form the shaft, and this triumph of the glass cutter is not paralleled except in two companions to it, one in the museum at Cassell and the other in the Hohenzollern Museum in Berlin. It bears an inscription to Prince Ludwig of Hessen-Darmstadt. The maker is unknown but he was probably one of the pupils of the famous Frans Gundelach, a few of whose remarkable pieces of glass cutting have survived. One of them is a covered goblet made at Cassel about 1700. It is a piece of exceptional importance, combining both high cut and intaglio, and the richness with which the cover and foot are cut forms a setting of rich beauty for the remarkable relief around the sides of the bowl. The Gundelach goblet is reproduced here.



ENGRAVED BY GEORG SCHWANHARDT, NUREMBERG, 1660

The region that produced these two unique pieces of glass cutting was one where the tradition of glass making went back many centuries. During the Middle Ages the "waldglas" had been made in the Hessian forests, as well as the enameled tankards of the Renaissance. The sovereigns of Hesse had always been interested in promoting the art and as early as 1583 Landgrave Wilhelm IV of Hesse-Cassel brought a Venetian glass-maker to his country to instruct his people in the art as it was known in the south. Towards the end of the seventeenth century Landgrave Carl founded a factory for the cutting of glass and during the direction of Frans Gundelach the finest glass cutting since the days of antiquity was done here.

A glass factory was established at Potsdam in 1674 by the Elector of Brandenburg and under the direction of Johann Kunkel from 1678 to 1693 the famous ruby glass was first made. Kunkel came of a family of glass makers and was a student of chemistry as well as



FRANS GREENWOOD, WHO LIVED IN ROTTERDAM (1680-1761) INAUGURATED A STIPPLE METHOD OF ENGRAVING WITH A DIAMOND POINT; THE DESIGN, COMPOSED OF SMALL DOTS, IS NOT VISIBLE UNTIL THE GLASS IS HELD AGAINST THE LIGHT

alchemy. He was deeply concerned with the problem that was so tempting to alchemists of the time, the transmutation of baser metals into gold. For some time he worked for the Duke of Lauenburg and later became privy chamber valet of the Elector of Saxony working secretly in the private laboratories of the court at Dresden on the absorbing subject, which he seems sincerely to have believed might be carried to a successful conclusion. He was not one of the impostors who made victims among the nobility who were anxious to increase their worldly possessions by so easy a process. When Kunkel failed to produce gold for the Elector of Saxony he was expelled from the court. He was soon engaged by the Elector of Brandenburg, not to make gold but to make glass, whose production he was called upon to improve. He worked in his laboratory in the seclusion of Peacock Island near Potsdam and the result was the ruby glass in which, as one writer has pointed out, he succeeded not in transforming a baser substance into gold but in using gold in the creating of an inferior substance. He used gold from the *dukaten* (coins) as well as tin in this glass and it required a second firing before the red color appeared. The glasses of the earlier period have violet shadows from the different proportions of the solution and also the temperature of firing. Kunkel did not keep the favor of the Great Elector's successor and went to Sweden at the invitation of Charles XI. He was here honored with the title of baron but in spite of the recognition which he received from so many princely patrons he died in straightened circumstances on his little estate in Brandenburg.

Good ruby glass is rare but there are a number of





AT THE LEFT IS THE OLDEST ENGRAVED GLASS FROM GERMANY, DATED 1592. AT THE RIGHT IS THE ONLY KNOWN LARGE COVERED GOBLET DECORATED WITH GOLD AND COLOR INSERTED BETWEEN TWO LAYERS OF GLASS. BOHEMIA, 1750

examples in this collection, many of which are unique. A ewer in silver gilt mounting was done before 1689 and has an inscription on the lid in the memory of John Huss. There are flasks and beakers enriched with the elaborate cutting with which this glass was frequently ornamented. A sweetmeat dish in the form of a shell is unusual; it was cast originally in a mould and then worked with the lapidary's wheel. All ruby glass is surprisingly heavy.

Besides the ruby glass an exceptionally clear glass was made at Potsdam. A large goblet was favored and the most frequent decoration is the grenadier. There is one in this group with the inscription *Vivent tous les braves soldats* which was a present from Frederick the Great to Von Dankelmann. When the glass factory was moved from Potsdam to Zechlin about 1730 the clear glass was continued and the decoration was a combination of cutting and gilding. The Brandenburg glass is sometimes subject to a curious decomposition which results in clouding the surface as though with a light

mist. Kunkel was familiar with the reason for this and warned against the use of too much alkali, which is the cause of this chemical action that results in decay. Certain other glasses have been affected because of the unfortunate ignorance of the makers of the glass. One of them is the famous Gundelach goblet which has already been mentioned. This, however, is only slightly affected.

The type of decoration of the Brandenburg glasses followed the well known types, such as allegorical figures, armorial bearings, hunting scenes, as well as the typical grenadier. One small wine-glass with the Prussian eagle painted on it in enamel colors served Frederick the Great himself. Another was used by Voltaire. Many of the goblets were gifts to royalty or to generals and statesmen.

From 1770 to the end of the century the art of glass cutting languished. Then, as the rococo gave way to the influence of the Louis XVI style in France, the art was revived in Bohemia and Silesia. The extravagant rococo ornament gave way to classic designs and an ordered simplicity. The "Biedermeier" style affected all ornament that concerned the accessories of the interior and the quaint festoons of flowers and silhouettes found their way from the larger provinces of decoration to this more remote art. This period, 1815 to 1845, is represented by a number of excellent examples. With them the history of ornament of glass by means of engraving and cutting reaches its conclusion. There are no examples of contemporary workmanship in this collection.

There is, however, another large group which must be considered here in which an entirely new method of using gold, silver, and at times color was developed. Bohemia was the home of this new process and it was probably first employed in the glass factories attached to the monasteries. Up to this time the ornament had consisted of engraving with the diamond point, cutting in relief and intaglio, polishing with the lapidary's wheel, etching with acid, gilding, enameling and fixing by firing or painting with a cold process. The new method was first seen in those glasses which present a marble-like design of streaked colors on the outside and were smooth gold within. This was done by using two glasses for the making of one. One, slightly smaller, was inserted within the other. The smaller glass had the gold leaf applied to the outside of it, and the larger had the colors applied to the inside. Then they were fixed together by means of resin. In time the color was omitted and a design was etched in gold leaving the rest of both glasses perfectly clear.

This "inserted gold" process can be studied from the beginning to the end of the period in the Mühsam Collection, or from about 1730 to 1800. In the earlier period the marbling is often found in combination with medallions reserved in gold. The outside of these glasses was ground in a series of seventeen or eighteen prism-



FOUR GLASSES BY D. WOLFF OF THE HAGUE, WHO WAS THE GREATEST MASTER OF STIPPLING WITH THE DIAMOND POINT IN HOLLAND. THESE WERE MADE FROM 1780 TO 1785. THERE ARE THIRTY-TWO WOLFF GLASSES IN THE MÜHSAM COLLECTION

like vertical ridges which are typical of this type of Bohemian ware. After the marbling was dispensed with, gold only was used, or gold combined with silver in festoons of flowers, and later red or sometimes green was used as the background of gold etched medallions. Also the art of glass cutting could not be completely overlooked and was combined with the inserted gold process. The technical process changed slightly and the outer glass was placed like a tube without a bottom over the inner glass. Then a circular piece was used to seal it; the bottom of the glass usually bore a medallion with a red ground and design in gold. Sometimes the bottom was large enough to contain some loose dice, if the owner were fond of gambling.

While the names of the masters who employed the " inserted gold" process are unknown, four different hands can be distinguished in the Mühsam Collection and their works cover a comparatively short period, from 1730 to 1745. There is no touch of the rococo which was later to take hold of Bohemian and Silesian cut glass. The designs of the gold glasses are related rather, in subject matter and style, to etching; they incline to figure subjects, people strolling in a park, a group of musicians, hunting scenes; borders are composed of festoons of flowers and leaves. An example of the inserted gold glass with such a design is illustrated on this page. It was done in Bohemia in 1730 and is the work of the master who, of the group of four anonymous craftsmen, is called Painter No. 2. Each of the four, as has been said, have characteristics which make it possible to distinguish their work. Painter 1 has broad figures and is not too accurate about drawing. Painter 2 works in a somewhat hasty manner and his style was determined by associating certain glasses in which the horses in the hunting scenes had certain peculiarities. Painter 3 is remarkable in suggesting a great deal of character in his faces and Painter 4 is fond of elaborate detail.



INSERTED GOLD, BOHEMIA, 1730

Another glass having the inserted gold process as the basis of its ornament is the very large goblet with a cover, standing about fourteen inches high, which is illustrated at the right on page 44. With the gold are combined the colorings required by the coat of arms it carries, those of Duke Ernst Friedrich III of Saxony-Hildburghausen. While a clear red or sometimes green varnish was often used with the inserted gold, opaque color is unusual, and this great goblet is therefore a unique piece. Like the gold, the coloring is contained within the glass. It was made in Bohemia about 1750 and has only recently been acquired from a princely house.

The inserted gold process languished for a time after the middle of the eighteenth century and was revived toward the end of it by Johann Josef Mildner who worked at Gutenbrunn in lower Austria. The Mühsam Collection contains a dozen of his tumblers, a bottle, and an extremely rare salt cellar. He was especially skilful in introducing medallions into cavities ground in the sides or the bottom of the glass. These medallions were done with the inserted gold technique while the rest of the glass, of single thickness, was enriched with cutting. While the shape of these tumblers is that in ordinary use to-day and is therefore not so interesting as the graceful goblet forms of earlier days the work of Mildner is fine technically and artistically. He was especially successful with portraits. Mildner glasses occupy very much the same position in relation to the end of the eighteenth century as Wolff glasses in the earlier part of the same century in Holland. Both artists possessed strong individuality and created an easily recognizable style in an art whose exactions tended to reduce its followers to a uniformity of manner. There is a very interesting tumbler of "milk glass" in the Mühsam Collection having a portrait in an oval medallion of the Emperor Joseph II. "Milk glass" was an opaque glass of brilliant white which was made by the introduction of zinc oxide. It furnishes a striking background for a portrait. There are two glasses signed by Mildner in the British Museum.

The second portion of this collection, which consists of the Gothic glass, enameled glass of the Renaissance and the later enamel painting of Samuel Mohn and his followers in the late eighteenth and early nineteenth century follows in the January International Studio.

THE GLOWING LUSTRE WARE OF SPAIN

BY W. GORDON TYRWHITT

IN THE LUSTRED POTTERY OF OLD SPAIN, WHICH IS SO HIGHLY PRIZED BY COLLECTORS, IS A DIRECT LINK WITH THE CULTURE OF ANCIENT EASTERN RACES

THOSE decorative designs found on early Hispano-Moresque pottery symbolize the domination of the Moorish conquerors of the Peninsula, as they represent that early introduction of the arts to Western Europe, that eventually led to the sumptuousness for which the Spanish Empire was celebrated in the sixteenth century. And that the influence of these African people spread throughout Europe is evidenced by the fact that even until as late as the middle of the last century Hispano-Moresque pottery was classified with the more elaborate Italian group. For this some excuse may perhaps be offered when it is remembered that a far larger number of specimens existed in Italy than were to be found in the country of their origin. In fact many of the examples which are now in both museums as well as in private collections, were procured from the latter country, to which a considerable quantity of lustred pottery was exported by the Spaniards.



Courtesy of the Hispanic Society of America

PHARMACY JAR: VALENCIA, SIXTEENTH CENTURY

Nor until after examination and close study was it determined that this ware emanated from Spain, this decision being arrived at from the similarity of the technical characteristics which exist between the celebrated Alhambra vase and the tiles which adorn that palace. These indicate a correlation with the early pottery, which materially differs from the lustre of Italy to which country it was introduced soon after it was made in Spain, but the native Italian potters carried the art to a degree of beauty and variety of decorative coloring at no time known in the lustrous pottery of Spain. When the art was first known in the Peninsula, however, has been and will doubtless remain a matter of conjecture. That it derived from an early Eastern culture there is of course no doubt, for similar metallic lustres were found on fragments of tiles and utensils discovered in Persian ruins, and which have been ascribed to the thirteenth century. While these



Courtesy of the American Art Association

ARABIAN CHARACTERS WERE USED AS A DECORATIVE MOTIF IN CONJUNCTION WITH A CENTER PANEL, IN THE FIRST OF THESE TWO DISHES. THE SECOND ILLUSTRATION IS AN EXAMPLE OF THE DEEP WELL TYPE WITH BOSS

relics in many instances exhibited a distinct Mongolian influence in the types of the decoration others indicated characteristics similar to those which appear on many Hispano-Moresque specimens with Saracenic motifs. But there is no evidence to prove whether the art was introduced by the Arabs who overran Spain in the early eighth century or whether it first appeared when the country was invaded by the Berber-Moors four centuries later.



Courtesy of the Hispanic Society of America

A SIXTEENTH CENTURY TAZZA OR STANDING CUP

The assumption is, however, that it was by the North Africans in 1154, for Edrisi the Arabic geographer mentions the golden pottery of Calatayed in Aragon. And although this record might substantiate the claim that lustre ware existed at that date, other records assert that enamel and lustre were not applied to earthenware in Spain until the fourteenth century. The probability is that while that spoken of by Edrisi was technically the same as that of later eras, pottery decorated in this manner did not make its appearance in any great quantity for some time after the conquest by the Moors. Certain it is that little or no means of determining this was left by the actual makers, for on no occasion has a name been found on a specimen and only in very rare instances any form of mark.

By the various forms of decoration and minor differences in style allocation of dates is permitted within a limited period. Similarly this determination is materially assisted by the quality of the enamel and lustre work, for latterly a somewhat different process was used to produce the ware and which resulted in a far coarser type than that by the more careful method employed in the fifteenth century and earlier. That this was crude and laborious will be readily admitted, but the same may be said of the early manufacture of ceramics in other countries. The fact, however, that Hispano-Moresque was subjected to three burnings before the finished piece was complete, at least indicates the desire of these early potters to bring their work to perfection. Withal that the decorative qualities make for its attractiveness the undeveloped artistry of the craftsmen is evident in the naive and somewhat crude designs. Nor can the process be regarded as other than complicated, when we compare it to the more modern methods. After having baked the earthenware shape this was polished and a white glaze applied to the article, the glaze comprising a mixture of tin and lead to which salt and sand had been added. To produce this, the dry constituents after being mixed together were thoroughly levigated and water added to the subsequent powder, this resulting in a varnish-like substance which adhered to the rough surface of the pottery and which after being dipped was again baked. Apparently the sand used was of a particular nature, for an old manuscript in the British Museum quotes it as being obtained from Benalguacil near Manises.



Courtesy of the Hispanic Society of America

SICULO-ARABIAN LUSTRE JAR, SEVENTEENTH CENTURY

Evidently the finer examples were treated with an enamel containing a larger proportion of tin to the amount of lead, for the same manuscript mentions that in the coarser types a very small quantity of the more valuable metal was used. And this doubtless accounts for the extreme whiteness of examples made in the fifteenth century similar to that known as the *terre blanche* of Valencia, as well as the more pronounced brilliancy of the actual lustre when compared to those of later dates. The broad, sweeping strokes which are evident in the lustre designs and in which a close examination

will reveal uneven edges are explained by the fact that the colors were applied with a feather. The pieces were fired a third time, the lustre being produced by the action of the smoke from old dry rosemary fuel upon the metallic colors. There is in the various shades of the lustre colors much that is of assistance to connoisseurs in determining the date of different specimens, for during the earlier stages the potters were far more extravagant in their use of silver. To this metallic oxide is due the splendid light yellows and rich golden hues, which are seen on many important pieces.

The rich gilt shades were the outcome of silver powder, vermilion, red ochre and copper mixed with vinegar, while the paler yellow was produced by the use of silver powder only. Later through the decrease of the more costly metallic color and the increase in that of copper we find those heavier purplish tints. The shades, however, differ slightly with the locality in which various examples were made as do the styles of the decoration and the quality of the enamel. Also as the sixteenth century advanced there is a decided deterioration both in the technique of decorative qualities as well as in the beauty of the metallic sheen. Again during the later periods there is a distinct Italian influence observable in the ornamentation, while the decrease of the quantity of stannic ingredient is evidenced by the marked yellowish tinge in the enamel. Further the beautiful blue and manganese colors which add so much to the earlier examples are rarely found after about the middle of the sixteenth century.



Courtesy of the Hispanic Society of America

ALBARELLO VASE OF LATE FIFTEENTH CENTURY

In conjunction with the lustrous colors, deep blues and various shades of violet are the only other colors found, the dark purple being used as gules on examples which are decorated with coats of arms. Apparently these early potters experienced difficulty in producing the necessary red for this purpose and for that reason doubtless substituted the rich purple. The use of heraldic emblems was a common form of decoration used in Hispano-Moresque, being frequently found on plates on which a band of mock Arabic lettering appears, while on these examples the rich deep blue is frequently combined with lustrous patterns in coppery gold lustre. Other early designs are those with the dotted ground on which a trefoil leaf appears with rudely depicted flowers with five and six petals, the pattern being elaborated by the interlacing of attenuated stalks. This same many petalled flower is found on pieces which display blue and gold vine leaves and on some of these examples crowns are painted on the edges of plates and dishes. And it is by these finer decorative qualities that the specimens of the fifteenth century are so distinguishable from those of a century later.

Although Spain regained her country by the expulsion of her Moorish conquerors in 1492, she nevertheless lost with the departure of her former governors that incentive to the development of her arts, which had been fostered by the invaders. Nor was it long before that decadence appears in the ceramics of the Peninsula marked by various inferiorities both in the decoration as well as in the glaze. The splendid blues in conjunction with the lustrous applications gradually disappear while the lustre itself assumes a more coppery hue at the same time losing that curious iridescence which is so attractive in the earlier ware. This decline is doubtless due to the use of inferior material and continues until by the eighteenth century Hispano-Moresque ware manifests coarseness both in shape as well as in decoration while the former beauty of the lustre has degenerated to a tinsel and unpleasing harshness. The Spanish potters after the reconquest also adopted a new method of glazing



Courtesy of the Hispanic Society of America

MANY EARLIER EXAMPLES OF HISPANO-MORESQUE EXHIBIT SUPERIOR TECHNIQUE BOTH IN THE METALLIC LUSTRE AND IN THE ARTISTRY OF THE DECORATION, THIS FIFTEENTH CENTURY BOWL BEING TYPICAL OF THE FINER WORK

and although for a time the former Arabic hieroglyphics are used as ornamentation, these soon began to be replaced by Christian texts which are not always legible. In some instances, however, these were applied on a slip coat and lead glaze, in which instances the words may often be clearly deciphered.

Examples other than bowls, plates and dishes are difficult to procure, for there is little doubt but that these were produced in greater quantities from the early history of Hispano-Moresque ware. The usual type of plate of the first part of the fifteenth century is one with a somewhat deep well and a broad brim, probably a modified form of the copper basins, which were imported to the South of Europe at that time. Later in the same century a somewhat more shallow style made its appearance upon some specimens of which the leaves of the bryony are used as a decorative motif, while the brim, which is lower than formerly, is turned at the edge. The favorite style of foliation, however, with the potters of this time was the vine leaf which is found in many forms. In rare instances birds were used as a medium of decoration, one particularly striking form of this being a dark blue raven as a centre panel on a plate surrounded by various types of lustrous leaves, the brilliancy of which gives an added contrast to the more sombre centre.

One peculiarity which appears in Hispano-Moresque



Courtesy of the Hispanic Society of America

BEARING THE COAT-OF-ARMS OF CASTILE-LEON THIS MANISES DISH MANIFESTS THE GEOMETRICAL DESIGNS FOUND ON HISPANO-MORESQUE AND THE USE OF THE BROAD BRIM AND DEEP WELL SEEN IN THE FIFTEENTH CENTURY

plates is their frequently being decorated on the reverse side. This additional embellishment is as carefully executed as that on the obverse and it has been suggested that this may account for so few pieces bearing any mark of possible identification. Actually in the study of the various forms of lustrous decoration used on this old pottery we have mainly to deal with four distinct groups. In addition to the pale or yellowish and the deeper gold tint, there is that extremely iridescent type known as the cangeate, which can be distinguished by the fact that in changing the angle at which a piece so decorated is held, the colors of the lustre will vary from a rich gold to shades of violet and blue, while if reflecting a very powerful light will often display a distinct deep rose. Then of course there is the copper which varies in degree of redness largely according to the quality of the ware itself and the amount of silver oxide in the lustre application. And lastly that splendid and rare decoration *madreperla* or mother-of-pearl which displays all the variation of color found on the inside of shells.

While the enamel of the early specimens is exceedingly hard and opaque and is distinguishable by its thickness and white surface, as has been mentioned the later Spanish potters entirely changed this by discontinuing the use of enamel and substituting a thin application of pipe clay. And although by this means the

whiteness was retained, the pieces so treated are considerably lighter in weight than those glazed with the enamel of which tin and lead were components. In fact so perceptible is the difference that in comparing specimens a decision can be arrived at from the variation in weight, and any doubt may be dispelled by the further test of using a piece of pointed metal, which will easily mark the later slip while the harder glaze of earlier examples will remain unaffected. But although this difference in the induration is noticeable soon after the beginning of the sixteenth century it was some few years before the pipe clay method entirely replaced that used by the Arabs, although by the end of the century the use of tin seems to have been entirely discontinued.

Some writers have attributed the use of this stanniferous enamel to as early as the time of the Babylonians and Assyrians asserting that this was applied to both vases and bricks made by these early people. There is little doubt however, that the glaze found on such early pottery is of a silicious nature probably made opaque by the addition of metallic oxide. Proof is not wanting in the Hispano-Moresque of different periods that the use of tin greatly enhanced the beauty of the lustrous decorations owing to the greater purity of the white surface and its more intense opacity. But while its use was generally discontinued in the manufacture of pottery, the same enamel combined with a form of glaze is found at much later dates on the star shape and cruciform lustrous tiles produced at Seville, where it remained in use until quite modern times. The early centre of the art, however, was at Manises where it attained a technical perfection and where both Oriental and European motifs were used by the potters as decorations.

One particularly attractive variety of lustre defined as Siculo-Arabian and which is of Moresque provenance is that with a stanniferous glaze entirely covered with a rich blue, the decoration on which reveals a distinct affiliation to Hispano-Moresque, while however displaying considerably more vigor of outline. The usual form of ornamentation found on examples on this ware is a well proportioned diapering in a fine copper lustre over the entire piece, except the edges and handles, which are, however, lustred. The blue ground color is entirely distinct from that which is found on majolica, displaying considerable likeness to that rare shade found on pottery from Persia and Turkey. In some instances the glue glaze is on an engobe or the thin coating of pipe clay which was first applied to conceal the color of the body. The assumption is that this beautiful early lustre was made by Moorish potters who settled in Sicily during the fourteenth century and if this was the case either the materials were superior to those in Spain or the potters were more advanced, for the Siculo-Arabian ware is undoubtedly æsthetically preferable to that of Hispano-Moresque.



Courtesy of the American Art Association

VINE LEAVES WERE A FAVORITE DECORATIVE MOTIF

That this general type of lustred pottery was sometimes used in architectural decorations is shown by a unique piece in a very fine American collection of Hispano-Moresque. It is fashioned as the keystone of an arch and bears an inscription in Arabic wishing peace to all who enter the house of which it was so handsomely an ornament. The colors incline more to the faience of Italy in the Renaissance than to those of the more purely Hispano-Moresque, and the floral border of the keystone shaped object is also suggestive of an Italian influence on the designer or craftsman who fashioned it. Such examples as this, however, are too rare to figure in the ambitions of collectors who prefer to better, through selection, their familiar groups.



Courtesy of the Wildenstein Galleries

MADAME SOPHIE DE FRANCE, BY J. M. NATTIER

Newly come to this country is this superb portrait of one of the daughters of Louis XV. It is approximately six feet high and four feet six inches wide

TWO TAPESTRIES IN THE LEHMAN COLLECTION

BY GEORGE LELAND HUNTER

"ST. VERONICA" AND VAN ORLEY'S "LAST SUPPER" IN MR. PHILIP LEHMAN'S POSSESSION ARE FROM TWO BRILLIANT GROUPS OF TAPESTRIES WHICH ARE RICH WITH GOLD

THE most brilliant ancient tapestries that have survived are rich with gold and were made at Brussels in the first quarter of the sixteenth century, or within five years of it.

The finest of the Late Gothic group, to which *St. Veronica* belongs, were created in the reign over the Netherlands (1496-1506) of Philip the Handsome and Joanna the Mad. The finest of the Early Renaissance group, to which the *Last Supper* belongs, were designed by Bernard Van Orley and executed on the loom from 1515-1527, during the regency of Margaret of Austria for her nephew, the Emperor Charles V.



These photographs courtesy of Mr. Philip Lehman

THE "LAST SUPPER" DESIGNED BY BERNARD VAN ORLEY

Of these two brilliant groups of tapestries a majority are in the royal Spanish collection, recently put on permanent exhibition for the first time at the suggestion of the writer. This collection contains no less than fifteen of the first group and six of the second group. Among the fifteen of the first group are the six of the Virgin set, the finest set of tapestries in the world. It was made for Philip and Joanna, and for half a century after Philip's untimely death hung close to Joanna. Her son, the Emperor Charles V, and her grandson, Philip II, were also fond of it.

Mr. Lehman's *St. Veronica* and *Last Supper* rank side by side with the royal Spanish groups, the *St. Veronica* resembling the *David and Bathsheba* set of three, and the *Last Supper* surpassing any of the other Van Orleys in existence. The duplicate in the Spanish group has an inferior border, and is not equal in weave.

I am often asked, especially by those who have never seen a really fine gold tapestry, or have seen it without seeing the gold, whether the introduction of gold helps a tapestry. There appears to be a general impression that about gold there is something vulgar, and that it is better form to prefer tapestries which are free from it.

This prejudice against gold is due to ignorance. While gold stupidly employed, as by some seventeenth century weavers, makes tapestries worse, gold skilfully employed as in Mr. Lehman's *St. Veronica* and *Last Supper* exalts them enormously. This is due not at all to the value of the gold (although that was sufficient to make the ignoramuses of the French Revolution burn up many of the finest tapestries of the royal French collection for the metal they contained) but to the increased beauty of tapestries thus enriched.

At this point I should call attention to the fact the gold is not gold wire or even thread wound with gold leaf. Silver tinsel as woven into tapestries consists of a gray silk thread wound spirally and closely with the narrowest of silver ribbon. Gold tinsel as woven into tapestries consists of yellow silk thread wound spirally and closely with silver ribbon that has been gilded. When the metal of the silver tinsel breaks or wears away, as often happens, the gray thread gleams sympathetically with the silver. When the gilded ribbon wears away, the yellow thread gleams sympathetically with the gold. At the same time, the exposed silk softens the metallic effect, so that some tapestries rich with metal look better old than new. This is especially true of many of the later Renaissance and seventeenth century tapestries, where makers piled the gold in solidly, often in basket weave, instead of hatching it with silver and silk as in the period which produced the two great groups of the royal Spanish collection. Sometimes the gilding was bad, as in the Mortlakes of Charles I of England, whose gold threads have all turned black. Sometimes gold was banished from the panel, or almost, and with silver employed in the background of the border only, as in many of the Gobelins which belong to the period of Louis XIV.



Courtesy of Mr Philip Lehman

DETAIL FROM "THE LAST SUPPER," BY VAN ORLEY

Only in the tapestries picturing the Passion of Christ, of which the above is a detail from the first of the set, does Renaissance design equal that of the great Gothics



THIS DETAIL OF THE "LAST SUPPER" REVEALS THE CONTRAST BETWEEN METAL THREADS AND THOSE OF SILK OR WOOL. IT SHOWS CLEARLY ALSO THE BOLD USE OF SLITS AND HATCHINGS IN THE MODELING OF FACES AND ROBES

St. Veronica was made about 1500, the *Last Supper* about 1525. The former is just as definitely Late Gothic as the latter is Early Renaissance.

It is extraordinary what a difference in styles of costume and architecture a few years made. Most of the men of *St. Veronica* are clean-shaven in the style of the fifteenth century. Most of the men in the *Last Supper* are bearded in the style of the sixteenth century. The architecture of *St. Veronica* is Gothic, of the *Last Supper* is Renaissance. But in *St. Veronica* the close approach of the Renaissance is marked by the use of Roman instead of Gothic letters in the two inscriptions.

The subject is obvious and the identification is confirmed by the IHESVS NAZARENA in gold letters at the bottom of the veil, and by the VESSPESIANVS in gold letters below Vespasian's foot. The woman holding the veil is Veronica, and the young man behind Vespasian, with his arm around him, is his son Titus, who afterwards completed the conquest of Jerusalem begun by Vespasian, and on Vespasian's death succeeded him as emperor. The story is part of the vengeance of Jesus Christ inflicted upon the Jews by Vespasian, in appreciation of his cure by the Veronica. The Metropolitan Museum's *Capture of Jerusalem by Titus* shows later scenes of the story.

The story is one of the most romantic in sacred history. Veronica, a pious woman of Jerusalem, moved with pity to see the suffering of Jesus as He staggered along beneath the weight of the cross toward Golgotha, gave Him her veil that He might wipe the drops of agony from His brow. The Lord accepted the offering, and after using it handed it back with the image of His face miraculously impressed upon it. As early as the twelfth century, the veil of Saint Veronica began to be identified with a painting on linen preserved in Rome which was itself called *Saint Veronica* (the holy, true image) upon the supposition that the word Veronica was derived from the Latin *vera icon*, meaning "true image." The story is found with some variations in William Caxton's *Golden Legend*, printed in the last quarter of the fifteenth century, and Englished from a French translation of the famous and popular *Legenda Aurea* composed in Latin in the thirteenth century by Jacobus de Voragine, Archbishop of Genoa.

Vespasian was desperately ill. He learned that in Jerusalem was one Jesus who cured all manner of mala-

dies. Not knowing that Pilate and the Jews had slain Jesus, Vespasian ordered one of his men, Volusian, to Palestine, bidding Pilate send him "the leech or master in medicine [meaning Christ] for to heal me of my malady."

Volusian after a stormy trip as pictured in the tapestry in the Vienna Museum for Art and Industry arrived in Palestine and delivered his message to Pilate. Pilate in distress begged for a fortnight in which to find Jesus. Meanwhile, Volusian met an old woman named Veronica "who had been familiar and devout with Jesus Christ," and who told him the truth about the crucifixion of Jesus. Volusian was perplexed. If Jesus was dead, how could Vespasian be healed?

Veronica came to his assistance. She told him about the veil bearing the image of Christ, which she said would surely cure Vespasian. Volusian wanted to buy it. Veronica said no, but volunteered to go with him to Vespasian, bearing the veil.

They arrived in Rome. Said Volusian to Vespasian: "Jesus of Nazareth, long desired by thee, has by Pilate and the Jews, with envy and with wrong, been put to death and hanged on the Cross. A matron, a widow, has come with me bringing the image of Jesus, which if thou with good faith and devoutly wilt behold, thou shalt anon be whole."

Mr. Lehman's tapestry shows the cure of Vespasian, who has just left his sick bed, a regal four-poster, which stands behind him. Humbly and devoutly, with hands folded over breast, and supported by his son, he kneels before the sacred portrait, which is held by St. Veronica, here pictured not as an old woman, but as a young woman of great charm. Volusian, in the foreground, relates the origin of the relic, and shows the casket that held it on the way from Jerusalem. In the train of Veronica are five young men with the largest lighted candles I have ever seen in tapestry.

The Veronica story is fascinating. But the dramatic force of the scene where Vespasian was cured cannot be grasped without a knowledge of the larger story of which it is a part. The significance of the cure of Vespasian to mediæval Christians depended on the fact that it called Vespasian's attention to the crucifixion of Christ by the Jews, and caused him and his son Titus to swear, if ever opportunity came, to punish the Jews for what they had done to the Master.

Jews were not popular in the fifteenth century. The *Vengeance of Jesus Christ*, a miracle play that shows their being punished, was popular. Over and over again it was played to thousands and thousands of spectators. The text and stage directions have been preserved to us in the edition printed in Paris in 1491, with dedication to the French King Charles VIII. The play is 22,000 lines long, employed 177 actors, and took four days to play. The first scene is in Jerusalem where all is gaiety and pleasure. In vain Joseph the Wise and the Rabbi Moses reproach the priests and the leaders for their sins and especially for having caused the death of Christ.

The next scene is in Heaven. Justice, supported by Truth, pleads with God for the punishment of the Jews. Mercy and Peace intercede for them. But God decides that they shall be punished. Only those who are converted to Christianity shall be spared. As a sign of His purpose, the heavens thunder, the earth trembles, and the temple opens. Fountains flow with blood, and a mad Jewish prophet runs through the streets of Jerusalem screaming: "Woe to this unhappy city." The Jews are not disturbed but Pilate takes warning and writes to the Roman Emperor Tiberius, putting the blame for Jesus' death upon the Jews.

Meanwhile Vespasian, Duke of Spain, is seriously ill with leprosy. His physicians give him up. But God sends the angel Uriel, in the guise of a pilgrim, to suggest to Vespasian that he send to Jerusalem for the Veronica. Vespasian does so.

When Tiberius receives and reads Pilate's letter he is so impressed with the marvels related about the life of Jesus, and with the prophecies about Jesus made among the Jews and also among the Romans, by David and Isaiah and Jeremiah, and by the Sibyls, that he proposes to the Roman Senate to recognize Jesus as God, which the Senate declines to do.

Menwhile Vespasian's envoys return from Jerusalem with Veronica, and Vespasian is cured. When Tiberius learns of the cure, he becomes enraged at Pilate who has put to death such a mighty prophet, and orders Pilate arrested and brought to Rome. But when Pilate appears, Tiberius treats him gently. It seems that Pilate wore under his other garments the robe of the dead Jesus. This protected him from the wrath of Tiberius. But when the trick was discovered and Pilate was stripped of the robe, the anger of Tiberius returned. He sentenced Pilate to perpetual exile. Pilate was conveyed to Lyons in France, and put in prison there. In his despair he invoked Satan, who advised him to commit suicide. This he did and the devils flew away with his soul. After some years, Nero becomes Roman Emperor. He wishes to have his statue set up in the Jewish temple. The Jews revolt and massacre Festus, Pilate's successor. Nero sends Vespasian and Titus to subdue them.

At Rome, emperors come and emperors go. In Palestine, after capturing the city of Jotopata and winning the Jewish historian Josephus to his service, Vespasian begins the siege of Jerusalem, which defends itself with fury. But the city is full of hold-up men who prey upon their fellows. The mad prophet runs through the streets crying: "Woe to this unhappy city," and finally "Woe to me." Whereupon a stone shot from a Roman catapult falls upon him from the sky, and kills him. Vespasian hoists a white flag, meaning that he gives the



THE FINEST SET OF VAN ORLEY'S PASSION TAPESTRIES IS THE FOUR OF WHICH MR. LEHMAN HAS THE "LAST SUPPER." THE FACES AND THE HANDS OF THIS EARLY RENAISSANCE PIECE RICH WITH GOLD ARE LINED WITH CHARACTER IN THE GOTHIC MANNER AND ARE MADE RUGGED BY THE STRENUOUS AND SKILFUL EMPLOYMENT OF SLITS AND HATCHINGS



"ST. VERONICA," MADE IN A FACTORY IN BRUSSELS ABOUT 1500, IS AS DEFINITELY LATE GOTHIC AS THE "LAST SUPPER" IS EARLY RENAISSANCE. MOST OF THE MEN IN THE "ST. VERONICA" ARE CLEAN-SHAVEN IN THE STYLE OF THE FIFTEENTH CENTURY, WHILE THOSE IN THE "LAST SUPPER" ARE BEARDED IN THE STYLE OF THE SIXTEENTH

Jews three days to capitulate; then a red flag, promising that he will at least spare their lives; last of all a black flag decreeing death to all.

Vespasian being chosen Emperor at Rome, leaves Titus in command of the siege operations. The citizens of Jerusalem begin to die of hunger, while bands of ruffians pillage the houses for the food they contain. In her dreadful need, a woman eats her own child. This scene is actually pictured in one of the tapestries of the series in the *Vengeance of Jesus Christ*, and was undoubtedly represented on the stage of the fifteenth century.

At last Jerusalem is captured and turned over to the Roman soldiers. In vain they search for hidden gold until it occurs to them that the Jews may have swallowed it. The recovery of the gold is pictured in the Metropolitan Museum's *Capture of Jerusalem*. Some of the Jews are taken to Rome to grace the triumph of Titus. The rest are sold into slavery. The treasures of the Jewish temple are also taken to Rome. The Ark of the Covenant appears on the tapestry just mentioned. The seven-branched candlestick is sculptured on the interior of the Arch of Titus in the Roman Forum, where it has been seen by thousands of Americans on their tours.



THE "ST. VERONICA" RANKS WITH THE ROYAL SPANISH GROUP

Other tapestries showing scenes from the *Vengeance of Jesus Christ* are two formerly in the Heilbronner collection. One of them pictures the cure of Vespasian; the other, Roman soldiers attacking and the Jewish woman devouring her child. One in the Lyons museum pictures Nero on his throne giving instructions to Vespasian, on the left; and on the right, Vespasian and Titus capturing a city.

One in the W. R. Coe collection pictures the capture of Jotopata; and another, Jews having their hands cut off while Titus looks on and while starving Jews inside the city cook and eat little children and others swallow their money in the effort to save it. A tapestry in the Arnold Seligmann collection shows the hand-cutting scene and part of the attack.

About Mr. Lehman's *St. Veronica* tapestry there is nothing gruesome. The scene is one of comfort and luxury. The designer is the same as he who composed the splendid *Mass of Saint Gregory*, also rich with gold, in the royal Spanish collection. The models and the postures are the same, the face of Christ is the same. The two tapestries are of the same height and so completely identical in weave that I do not hesitate to declare that they were made in the same factory in Brussels, at about the same time. The date is fixed approximately at 1500, by the fact that in 1505 Ferdinand of Aragon, in the *Acte de Décharge* of Jean Velasquez, states that the *Mass of Saint Gregory* was a present made to his wife Queen Isabella by her daughter, Joanna, mother of Charles V.

I think it not improbable that the name of the designer was Quentin Massys (1466-1530), the great Antwerp painter, whose *Holy Face* in the Antwerp Museum closely resembles the portrait of Christ in Mr. Lehman's *Veronica*. There is a certain feminine tenderness, an almost supersensitive daintiness and refinement, characteristic of Massys' work, which is noticeable in the tapestry and makes it worthy of comparison with his masterpiece, *The Entombment*, in the Antwerp Museum.

Mr. Lehman's *Last Supper* is one of a series of Passion scenes designed and cartooned for the loom by Bernard Van Orley (1485-1542), court painter of Margaret of Austria. The weaver was Pierre van Pannemaker. There are six of the series in the royal Spanish collection. The *Last Supper* of the Spanish series was purchased by Charles V from Pierre van Pannemaker at the price of thirty-eight florins a square ell. The *Gethsemane*, *Road to Calvary*, one of the two *Crucifixions*, and the *Deposition* of the Spanish collection, were made as a set for Margaret of Austria, who bequeathed them to her nephew Charles V at her death in 1528. These five tapestries are eleven feet and four inches high and nearly square. The other *Crucifixion* of the royal Spanish collection was one of the three tapestries constituting the dias of Charles, and is considerably smaller. It is in Van Orley's early style while he was still under the influence of his predecessors, and before he had completely developed his own individuality. Also from Van Orley's early period are



THE DESIGNER OF "ST. VERONICA" IS THE SAME AS HE WHO COMPOSED THE "MASS OF ST. GREGORY" IN THE ROYAL SPANISH COLLECTION. THE MODELS AND POSTURES ARE THE SAME; THE FACE OF THE CHRIST IS THE SAME

the *Baptism of Christ* in the Brussels Cinquentenaire Museum and Mr. George Blumenthal's *Crucifixion*.

The finest set of Van Orley Passion tapestries, with superior border and of more masterful weave than the Spanish set, is the four of which Mr. Lehman has the *Last Supper*, Mr. Joseph E. Widener the *Gethsemane* and the *Crucifixion*, the Jacquemart-André Museum the *Road to Calvary*. Mr. Widener also has the small *Pieta* from the Berwick and Alba collection. The Metropolitan Museum of Art has the small *Adoration of the Magi* formerly in the Altman-Hainauer collection.

Bernard Van Orley was the greatest tapestry designer of the Renaissance. His Passion set is far superior to the *Acts of the Apostles* designed by Raphael and woven by Pieter van Aelst for Pope Leo X. While the Raphael cartoons in the Victoria and Albert Museum are undoubtedly finer than any cartoons ever painted by Van Orley, the greater suitability of Van Orley's work for reproduction in cloth caused Van Orley's cartoons to be exalted, while Raphael's were depressed, by the art of the tapestry weaver.

Van Orley's Passion tapestries compare favorably with the finest of the Late Gothics rich with gold, but they are the only Renaissance tapestries that can stand the comparison.

Van Orley as tapestry designer was much greater than Van Orley as creator of pictures in paint on wood or canvas. Van Orley's genius was so full of tapestry technique that his paintings suffer because of the very qualities that make his tapestries great. His paintings are too much like the small preliminary color sketches from which full size tapestry cartoons are created. They lack the strength and the finish that reveal the full power of the brush. In other words Bernard Van Orley's facility as tapestry designer and cartoonist hindered his becoming a great painter.

In the *Last Supper*, Van Orley outdid himself. His full-size cartoons must have been the most completely elaborated of any before or since. The richness of texture, not only of robes and table damask and marble floor and columns, but also of hair and beards and faces, is extraordinary. The faces and the hands are lined with character in the Gothic manner, made rugged by strenuous and skilful employment of slits and hatchings. Marvelously with slits the table damask is patterned with diamonds and the haloes are glowing with gold.

THE ST. CHRISTOPHER LEGEND IN ART

BY GARDNER TEALL

A STUDY OF THE PICTORIAL PHASES OF A LEGEND WHICH HAS INSPIRED MANY OF THE OLD MASTERS OF PAINTING AND ENGRAVING

THE legend of St. Christopher, patron saint of travelers, of mariners, patron protector against fire, earthquake, accidents, tempests and floods, the saint who takes fifth place among the patron saints of Christendom, in company with St. George of Cappadocia, St. Sebastian, St. Roch, SS. Cosmo and Damian and St. Nicholas of Myra is one which the Church at all times appears to have accepted as an allegory, notwithstanding the honor rendered this Christian martyr. Poetical and significant as a parable, it is, as Mrs. Jameson in *Sacred and Legendary Art* pointed out many years ago, prosaic as a mere legend. But the full beauty of the story appealed to the early centuries as it still does to us, and its allegory was one which took firm root in the early Christian heart, persisted and developed, inspiring a veritable cult devoted to the legend and strongly appealing to the artist to present it and its symbolism.



Courtesy of the Berlin Museum

METAL-CUT OF ST. CHRISTOPHER ON HORSEBACK

In early Christian times the sight of the image of St. Christopher itself was supposed to inspire the beholder with courage; indeed it seems to have done so in an age when great works found so often at hand a sweet and simple faith. On many of these old images were to be found such inscriptions as the following: "Christophori Sancti speciem quicumque tuetur, Illo namque die nullo languere tenetur," which may be translated: "Whosoever shall look upon the image of St. Christopher, on that day he shall neither faint nor fail." So it came about that images of the saint found particular place in popular regard and artists took particular pains with their representations of this subject. In this connection it is not uninteresting to reflect upon the change of attitude exhibited today: St. Christopher has been taken up by motorists as their saint of the road, not irreverently, perhaps, but certainly with no reverence, and with no understanding of the meaning of his story or—setting matters of creed aside—with no regard for the parable. Medals, some of which are examples of true medallic art for the pocket, and images placed as ornaments on the radiator of the car have been in vogue. The mere statement that St. Christopher is the patron saint of travelers, seems to have taken popular fancy, not as of old, but as a novelty, and many a motorist who thoughtlessly displays an image of the saint without a knowledge of his story, must, indeed, lead the good saint into many places which must sorely try his patience.

Among modern artists Maurice Denis, the French painter, has given us a St. Christopher, and there are a few, but very few others of the nineteenth century or the twentieth; but this applies equally to subjects from the hagiarchy. I cannot but feel that art and mankind would be the better for a restudy of their underlying allegory, parable and symbolism, and a re-expression of it in terms of their own iconography. Let us consider, then, the legend of St. Christopher, as typical of one of the stories that took so firm a hold in popular affection.

Early in the third century there lived in Canaan (or in Arabia) a heathen king whose wife was a Christian.





THE WOODCUT AT THE LEFT BY AN ANONYMOUS GERMAN ENGRAVER ABOUT 1420 IS THE EARLIEST KNOWN ENGRAVED REPRESENTATION OF ST. CHRISTOPHER. THE OTHER IS A FIFTEENTH CENTURY WOODCUT, COLORED

In answer to her prayers a son was born. They named him Offerus [variously: Offro, Adokimus, Auferus, Reprobus]. The king dedicated the baby to the gods Machmet and Apollo. Offerus grew up extraordinarily strong and a giant in size. Going forth into the world as he reached manhood, he decided that he would serve only the strongest and bravest leader in the world, and him he sought. Attracted by the great renown of a great king, he entered his retinue, but finding him afraid of Satan, he left his service and sought out Satan whom he believed must be the more courageous of the two, since the king had so feared him. But he was disappointed, for he found that Satan trembled with fear when he passed a cross by the roadside and that this prince of darkness feared God. Therefore, Offerus again went forth to seek a leader who would meet with his conception of a strong and courageous man.

One day Offerus came upon the hermit Babylas who told him he should offer his allegiance to Christ. Offerus stopped with the hermit and received Christian instruction from him. He would not, however, consent to fast nor, at first, to pray. But he did seek to serve God and he told the hermit he would build a hut for himself on the river-bank nearby and accept the task of carrying pilgrims across on his shoulders through the swift stream; there was no bridge and no boat, and the ford was a particularly dangerous one; all this he would do for the glory of the King of the World and of Heaven without claiming any reward.

Faithfully did Offerus keep his vow, and many did he carry over on his strong, broad shoulders, himself fearing naught and inspiring others with his sure courage and simple but great faith. One day a little child asked to be carried across. When he reached midstream, Offerus was perplexed to find that the child had become so heavy, it seemed as if his own shoulders must be bearing the weight of a world. To the child he said: "Had I borne the whole world upon my shoulders, it could not have weighed more than thou!" But he pressed onward, and reached the other bank. As he lifted the child down to the turf he was astonished to hear him say: "Marvel not, for thou hast borne upon thy shoulders not only the world but Him who created it." At first Offerus would not believe this. Then, to dispel his doubts, the Child bade him to drive his staff into the earth, and lo! it took root, leaved and bore fruit within the space of a day. Then Offerus knew that it was the Christ Child whom he had carried with him,

and he told his story to the hermit, who in turn told it to others until it became known throughout the land. Offerus was baptized by the hermit and thenceforth was called Christopher, meaning "Christ-bearer." Christopher became a great preacher and converted many. This led the ruler of that region, Dagnus of Samos in Lycia, to persecute him. Christopher was imprisoned, and after being put to all sorts of diabolical tortures, the old man was beheaded about the year 250.

This is but the briefest outline of the St. Christopher legend; it has many ramifications, but this much of it should be known to anyone studying the subject as it is handled by the artists of the Mediæval and Renaissance periods.



Courtesy of the Albertina Collection

"ST. CHRISTOPHER" BY HANS BALDUNG GRIEN

Originally St. Christopher was regarded only as a martyr, and as such his name was recorded in the ancient martyrologies. But the simple *passio* soon expanded into the fuller legend to which succeeding centuries lent amplification in turn. The Greek St. Christopher legend seems to have originated in the sixth century. Three hundred years later we find it in France. Indeed, in the mid-ninth century it appears to have spread all over that country. In the year 983 there appeared the Latin prose and verse version of the legend by the subdeacon Walter of Speyer (*vide Thesaurus Anecdotorum Novissimus*, Augsburg 1721-1723, II. 27-124). By the end of the eleventh century the legend was given place in the *Acta SS.*, and in the thirteenth there appeared the beautiful version of the Italian author and Dominican cleric, Jacobus de Voragine (1230-1298), one time archbishop of Genoa, set forth in his *Legenda Aurea* (The Golden Legend), of which William Caxton's translation appeared in 1483.

In following the evolution of the legend, a process of which only a hint can here be given, it will be seen how the earlier symbolical meaning of the thought of bearing Christ in the heart was developed more realistically. This is suggested in Molanus's *De Picturis et Imaginibus Sacris* (Louvain, 1570). But even before the development of the legend, St. Christopher was held in veneration: we need only to recall, as evidence of this fact, it was in the small church dedicated to St. Christopher as martyr, that the body of St. Remigius of Reims was buried in the year 532. Also St. Gregory the Great (*c.* 596-604) speaks of a monastery dedicated to St. Christopher, and the *Mozarabic Breviary and Missal* ascribed to St. Isidore of Seville (Isidorus Hispalensis, *c.* 560-636) contains a special office in St. Christopher's honor.

A brotherhood under the patronage of St. Christopher was founded in 1386 in the Tyrol and Vorarlberg to guide travelers safely over Arlberg, and other societies under the saint's patronage were formed in the centuries following, including the Temperance Society at Krain, established in the year 1517. It should also be noted that St. Christopher was chosen as their patron saint by Baden, Brunswick and Micklenburg, July 25 being chosen as his feast day, although in the Greek Church this was allotted to March 9. These dates and incidents cited all have definite bearing on the development of the St. Christopher legend in art.

The oldest representation of St. Christopher is believed to be at Mt. Sinai and to date from a period between 527-565, thus a work of the reign of the Eastern Roman Emperor, Justinian I. The iconography of the saint shows him nearly always as of gigantic stature, bearded, dressed in a short tunic coming above the knees, wading above ankle-depth in a

stream, his hand grasping either a great pole or a tree in leaf, usually a palm tree having a feathery crest, and with the Christ Child upon his shoulder, usually bearing the globe, as sovereign of the world, or, more rarely, the cross, as Redeemer. Sometimes the hermit is pictured.

As to the saint's stature, there are several exceptions, rare, to portraying his gigantic stature. One of these is in the fourteenth century mural painting in the *Hôpital de la Byloque*, Spain. Another is in half of a lunette at the top of the right wall of the chapel of St. James and St. Christopher in S. Agostino degli Eremitani at Padua, attributed to Ansuino da Forli, representing the saint before the king who feared Satan (painted *c.* 1448 - 1455), and the other half of the lunette, representing the saint before Satan, does not, perhaps, suggest gigantic stature. In Tintoretto's painting of the *Martyrdom of Saint Christopher* in the Church of the Madonna dell' Orto (also called the Church of San Cristoforo Martire), now at the side of the altar but formerly one of the wings of the organ-case at Venice, the saint is depicted as of normal size. Again, in the Moreel triptych Memling shows a St. Christopher of the height of the other saints, and in the *S. Pietro e S. Cristoforo* by Borgognone (Ambrogio Stefano da Fossano, died *c.* 1524), the two saints are of about the same stature. The introduction of the "giant" idea seems to have been a contribution of the Middle Ages to the legend. At least St. Christopher was not shown as a giant carrying the Christ Child before tenth century representations.



Courtesy of the Palazzo Ducale, Venice

ST. CHRISTOPHER IN GONDOLIER POSE BY TITIAN

The introduction of the figure of the hermit in various paintings of the saint has served the artist well in accentuating the gigantic stature of St. Christopher. The handling of the figure of the hermit has been done with more or less of a convention, nearly always with lantern in hand, thus symbolizing, in the earlier form of the legend, the light his teachings shed for St. Christopher's guidance.

As to the dress of the saint, there is a departure from the short tunic style in the fourteenth century fresco (by an unknown artist) which was in the *Palazzo Davanzati* at Florence in which the tunic comes below the knees. The longer tunic, but blown by the storm, is suggested in the fifteenth century wall-painting in the Church of SS. Peter and Paul at Pickering in Yorkshire; the *Christ on the Cross* by Fiorenzo di Lorenzo in the *Galleria Borghese*, Rome, shows in the St. Christopher of this picture the longer tunic also, but held up by the left hand of the saint.

The earliest engraved St. Christopher which I have been able to find is that in the *Germanisches Museum* at Nuremberg, an anonymous woodcut dating from about the year 1420; then in the *Stadtbibliothek* at Zürich is another woodcut of about the same period (1420-1430) depicting SS. Christopher, Margaret and Barbara. In both of these the staff is leaved, but in neither with the palm leaves of later engraved and painted representations. Then follows the well-known woodcut by an anonymous German engraver, the St. Christopher, in colors in the Rylands library at Manchester, dating from 1423. In this the staff carried by the saint has distinct palm-leaves and fruit. As in the Nuremberg woodcut of 1420, the fish occupies a prominent place in the design of the stream,



IN "S. PIETRO E S. CRISTOFORO" FROM ONE WING OF AN ALTARPIECE BY BORGOGNONE, WHO DIED IN 1524, THE TWO SAINTS APPEAR TO BE OF ABOUT THE SAME STATURE. THE INTRODUCTION OF THE "GIANT" IDEA SEEMS TO HAVE BEEN A CONTRIBUTION OF THE MIDDLE AGES TO THE ST. CHRISTOPHER LEGEND AND THIS IS ONE OF THE EXCEPTIONS TO PORTRAYING HIS GIGANTIC STATURE





Courtesy of the British Museum

THESE TWO LINE ENGRAVINGS OF ST. CHRISTOPHER BY LUCAS VAN LEYDEN ARE FROM RARE PRINTS. VAN LEYDEN WAS ONE OF THE MANY FINE ENGRAVERS WHO PORTRAYED THIS SUBJECT





THE STONE GROUP OF ST. CHRISTOPHER AND THE CHRIST CHILD IS ON THE EXTERIOR WALL OF AMIENS CATHEDRAL AT THE PORT DE L'HORLOGE. THE ENGRAVING IS BY MARTIN SCHONGAUER

obviously so designed for its Christian symbolism. I have been unable to find any representation of the miracle of the budding staff as recorded in some of the versions of the St. Christopher legend, although it is a subject that might well have attracted the artist. The iconography of the saint shows that artists, whether in painting or engraving, allowed themselves much latitude in the matter of the staff, some even choosing to depict a leafless, uprooted tree, roots upward, as in drawings and woodcuts by Hans Baldung Grien (*c.* 1476-1545). Titian's *St. Christopher*, painted in 1524, in the *Palazzo Ducale* at Venice shows St. Christopher holding a great pole in much the same manner as a gondolier holds his oar; in fact, the position of the saint is strikingly like a gondolier's.

Representations of St. Christopher's martyrdom are very rare, either painted or engraved. There is the Eremitani version, Tintoretto's version and the version by Lionello Spada. A German edition of Jacobus de Voraigne's *Passionale*, printed in 1488 by Koberger at Nuremberg gives us a rather mediocre woodcut representation of the decollation of the saint. However, this part of the St. Christopher legend was never popular with artists.

In nearly all instances St. Christopher is shown as an old man, and bearded. I have been unable to discover why this is so. In the Eremitani frescoes we have a youthful, unbearded saint, and so with a fine St. Christopher in Fiorenzo di Lorenzo's *Virgin and Child With SS. Sebastian and Christopher* in the Städel Institute at Frankfurt am Main; the other St. Christopher by this artist, already mentioned, is bearded. In this connection I venture to suggest that the mediæval sculptors and then the engravers fixed for contemporary painters the tradition of the bearded St. Christopher, since sculptors and engravers delighted in treating the beard decoratively to some extent.



Courtesy of the Accademia di Belli Arti, Venice

"ST. CHRISTOPHER" BY CIMA DA CONEGLIANO

A very important engraving, a St. Christopher by the Master I A M of Zwolle, has recently been acquired by the Museum of Fine Arts, Boston, the gift of Mr. George P. Gardner. This is one of but five or six known impressions of the plate. In a mention of this print by Mr. Henry Preston Rossiter, curator of the department, published in the Museum's Bulletin for April, 1926, Mr. Rossiter says: "Apart from its value as a scarce document of the time and country, [the engraver who signed with the monogram, I A M flourished about 1480-1490 in the old Hanse town of Zwolle in the Netherlands] the *St. Christopher* is interesting as being the only example of a fifteenth century engraving in which the saint is mounted. In fact, excluding a metal cut in the Berlin Museum, which is a reversed copy of the engraving, it seems to share with a small circular niello-like print by the sixteenth century Master S of Brussels the distinction of being one of the two examples known to history of early graphic art in which the saint is so represented [on horseback]."

Stahl (*Die Legende vom heil. Riesen Christophorus in der Graphik des 15 und 16 Jahrhunderts*) finds nothing in special versions of the legend indicating that St. Christopher was supposed to have ridden. It is his suggestion that the artist may have been influenced in his composition by the local custom which was maintained by a pious St. Christopher Society established to carry travelers across some stream on horseback. The anonymous



Courtesy of the Victoria and Albert Museum

ST. CHRISTOPHER WAS IN EARLIER TIMES A FAVORITE SUBJECT WITH ARTISTS IN STAINED GLASS. THIS RONDEL IN STAINED AND PAINTED GLASS IS FLEMISH, ABOUT 1530. IT IS FIFTEEN AND THREE-EIGHTHS INCHES ACROSS

metal-cut print in the dotted manner to which Mr. Rossiter refers is assigned by Kurth (*Altdeutsche Holzschnitt-Kunst*) to about the year 1450. It measures about seven by nine and one-half inches. In the Master I A M *St. Christopher*, the sky extends above the tip of the orb's cross for a distance equal to that from the base of the orb to the line of the Child's eyes. I have not found any line-engraved prototype for the fifteenth century metal-cut *St. Christopher* of the German school, a fine copy of which is in the print room of the British Museum. Two additional figures besides the hermit appear in this print, and it is of interest to note that in common with the Berlin metal-cut *St. Christopher* and the engraving by the Master I A M of Zwolle, there is a very much extended cross upon the orb, in this instance with the banner. The Master H. L., Hans Schäuffeln, Lucas Cranach, Hans Baldung Grien, Israel von Meckenen, Albrecht Dürer, Hans Sebald Beham, Hans Springinklee, Hieronymus Hopfer, Lucas van Leyden, Albrecht Altdorfer, Wolf Huber and Jost Amman all engraved St. Christopher subjects, nor did the Italian woodcut engravers neglect the saint, all following, more or less, the tradition as depicted by the earlier illuminators who produced so many exquisite and marvelous miniatures of St. Christopher, such as one finds in the early-Flemish *Brevario Grimani* (early sixteenth century) in St. Mark's Cathedral in Venice.

(*Continued on page 80*)

CUP-PLATES AS COLLECTING OBJECTS

BY W. G. BOWDOIN

APPRECIATION OF THESE SMALL PLATES, WHICH WERE USED BY OUR ANCESTORS AS CONTAINERS FOR THEIR TEACUPS, IS CONSTANTLY INCREASING

THE use of cup-plates obtained popularity during the eighteenth and the early part of the nineteenth century. They were universally regarded as necessary and fashionable accessories to the tea-set. In those good old days our ancestors poured their tea from the cups into the saucers to cool it, and then shamelessly drank the brew from the saucers. When they first did this, they had no place to put the cups, and if the tea table happened to be solid mahogany, the teacups left unsightly rings upon the polished San Domingo wood.

If a table-cloth of snowy linen was used, the mark was made on the napery. In neither case was the ancestral hostess made pleased and happy, and it was to make her both pleased and happy that the cup-plate came into use. In the days of our forefathers drinking tea from the saucer was not considered to be a social error but quite the proper thing and the cup-plate made a nice little container for the cup when its saucer was being used as a drinking vessel.

The popularity of these cup-plates was immediate and they were made in large numbers. They came in sizes ranging from three to five inches in diameter, but they were fragile and easily broken, so that while all the pieces of historic sets appear to have survived the cup-plates are now becoming rarer and rarer. Whether or not they were given to children in the olden time, as some have held, and thus met the fate of the New England Primers and the Horn Books matters but little. The fact is they are rare and their present day collecting is beset with no end of difficulties and disappointments.

If a collector specializes on cup-plates, it is still possible, however, to assemble many examples, as all the cup-plates have not been broken or lost by any manner of means. The late Miss A. Josephine Clark, of South Framingham, Massachusetts, collected these cup-plates and she succeeded in gathering over four hundred pieces, which were shown at the Boston Museum of Fine Arts, in August 1916. Among these was a rare *Beauties of America* cup-plate, which had on it a picture of the Baltimore Exchange. Other notable exhibits in this collection were a *Stoughton Church*, *Philadelphia*, with the acorn border, *Mendenhall Ferry*, *Savannah Bank*, and the *Pittsfield Elm*.

Mendenhall Ferry is quite unusual on a cup-plate, and yet two five-and-one-half-inch plates with this rare view upon them have come to light in a negro cabin. *The Savannah Bank* is even more unusual. This and other rarities in the Clark collection, included the Syntax, Wilkie and Don Quixote designs. The collection was dispersed some time before the death of its owner.

Cup-plates originated in England. There were two kinds in the days of their vogue: one of pressed glass and the other of pottery forms. The Stevenson works were in Cobridge, Staffordshire, and the cup-plates designed by Ralph Stevenson there are eagerly sought after by collectors of old china. Joseph Stubbs, sometime owner of the Dale Hall Works at Burslem, turned out these objects from 1790 to 1830. Liverpool cup-plates of a pictorial nature have always been popular with collectors.

The glass cup-plates in native American manufacture



Courtesy of the Metropolitan Museum of Art

DESIGNS FOR THESE GLASS CUP-PLATES ARE OUT-GROWTHS OF THE HARRISON CAMPAIGN OF 1840. FORT MEIGS IN THE FIRST, A LOG CABIN AND HARD CIDER DEVICE IN THE SECOND, AND HARRISON'S PORTRAIT IN THE THIRD



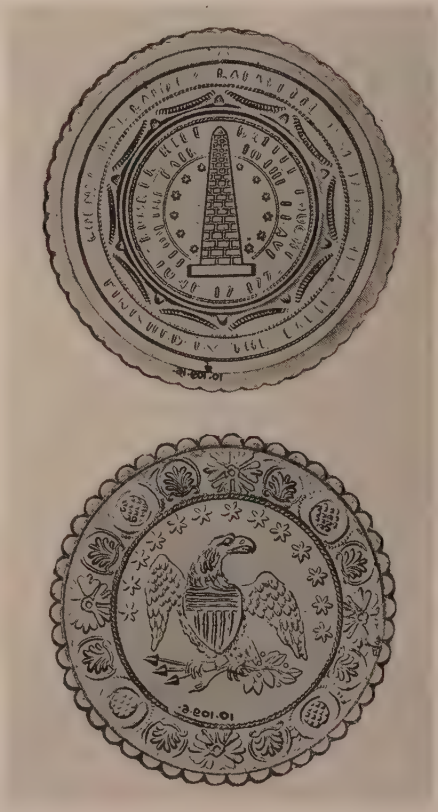
Courtesy of W. G. Bowdoin

CUP-PLATES OF PRESSED GLASS AND POTTERY FORMS ORIGINATED IN ENGLAND. THOSE DESIGNED BY RALPH STEVENSON AT THE STEVENSON WORKS IN COBRIDGE, STAFFORDSHIRE, ARE EAGERLY SOUGHT AFTER BY COLLECTORS OF OLD CHINA

are in no sense comparable æsthetically with the cup-plates of porcelain and pottery of foreign fabric. Still, they are endowed with a historical interest. There were many glass factories in America in colonial days as well as in the nineteenth century and American households were well supplied by them with cup-plates which, for the most part, were sadly lacking in beauty of design.

Most of these American examples were of crystalline glass, though here and there are lingering cup-plates to be met with that were colored purple, rose, blue, brown, yellow, amber, green and possibly certain other colors. Some of these came from American glassworks, that sprung up and flourished here, producing cup-plates as well as other glass tableware. Glass cup-plates seem to have been most in favor about 1840, some appearing earlier and others a few years later. The Harrison campaign of 1840 was responsible for at least two designs used on glass cup-plates. One of these represented the log cabin and hard cider device, while the other carried a portrait of General William Harrison in uniform.

During or shortly after the political campaign of 1844, a Henry Clay souvenir appeared in glass, bearing an alleged portrait bust of the American statesman, which might easily have served as a likeness of one of the Roman Emperors. Other persons who were in the public eye for various causes, likewise served as embellishments for the cup-plates that had a contemporary use. Still other subjects that appeared on the glass cup-plates of this and other periods, were the Bunker Hill Monument, the frigate *Constitution*, the American Eagle, in a variety of forms and sizes, and still others are in sentimental and geometric designs. These interesting little objects were pressed in metal moulds by means of a plunger. The pottery forms were decorated with printed designs, similar to those found on the larger plates that are now held in such high esteem.



AMERICAN GLASS CUP-PLATES

American historical subjects, English views, Dr. Franklin's wise maxims, incidents connected with the picturesque Dr. Syntax, Don Quixote, and the always famous Willow pattern, were all of them popular. Certain cup-plates were ornamented with pictures of the Landing of Lafayette and other themes, and were finished in dark blue, that was indeed a fetching color. The appreciation of cup-plates as collecting objects is constantly growing among the sophisticated collectors. Reginald C. Vanderbilt had a number of these plates among his art objects that went under the hammer in May, 1926.

Several forms of the legend,

relating to the Willow pattern which was a popular decoration, are current. One of them is as follows: A Chinese mandarin had an only daughter, Li-Chi, who fell in love with Chang, her father's secretary, living at the time in the island cottage that is shown at the top of the plate. The Mandarin forbade the match and the lovers eloped and concealed themselves for a time in the gardener's cottage, making their escape to the island home of the lover. The father pursued them with a whip, and would have beaten them to death had not the Chinese gods changed them into the turtle doves that show at the top of the plates carrying this decoration. At the time of the elopement, the willow shed its leaves.

A second version of the legend, slightly amplified, is thus rendered: Koong-Shee was the daughter of a wealthy Mandarin. She loved with great intensity Chang, her father's secretary. The Mandarin, who wished his daughter to marry a wealthy suitor, forbade the marriage and shut his daughter up in an apartment on the terrace of the house which is seen in the pattern to the left of the temple. From her prison, Koong-Shee, "watched the willow-tree blossom," and wrote poems in which she expressed her ardent longings to be free ere the peach bloomed. Chang managed to communicate with her by means of a writing enclosed in a small cocoanut shell, which was attached to a tiny sail, and Koong-Shee replied in these words, scratched on an ivory tablet: "Do not wise husbandmen gather the fruits they fear will be stolen?" and sent them in a boat to her lover.



CUP-PLATES WITH HISTORIC SCENES

Chang, by means of a disguise entered the Mandarin's garden, and succeeded in carrying off Koong-Shee. The three figures on the bridge represent Koong-Shee, with a distaff; Chang, carrying a box of jewels, and the Mandarin, following with his whip. The lovers escaped and "lived happily ever after" in Chang's house on a distant island until, after many years, the outraged wealthy suitor found them out and burnt their home. From the ashes of the bamboo grove their twin spirits rose phoenix-like in the form of two doves.

The difficulty of searching out the remaining specimens of these quaint relics of early America is more than equalled by the pleasure of finding them. With the exception, perhaps, of the old moustache-cups, there are few other heirlooms so indicative of the naïve manners which were common to our grandfathers.



Courtesy of W. G. Bowdoin

THE AMERICAN EAGLE WAS A FAVORITE SUBJECT IN THE DESIGN OF THE AMERICAN GLASS CUP-PLATE. AMONG THE SUBJECTS WITH HISTORICAL SIGNIFICANCE THE BUNKER HILL MONUMENT IS ONE MOST OFTEN SEEN

NOTES ON CURRENT ART

THE site of the house at Wakefield, Va., in which George Washington was born, a house which was burned in 1779, has been the site of recent excavations by the Wakefield National Memorial Association. The old foundation is well defined, made of red brick and extremely irregular in outline. The greatest dimensions are fifty-one by thirty-one feet. The plan of the association is to have a copy of the original house built by 1932, the two hundredth anniversary of Washington's birth. Found in the ruins were a number of rare specimens of salt glaze china made by Dwight of Fulham, England, in 1720. A tract of seventy acres on the Potomac next to the home will be preserved by the association. Washington's father and grandfather were also born in this house and their tombs are in a nearby burial plot.

HILDA GUSTAFSON LASCARI, a sculptor of Swedish birth who has returned to her New York studio this winter, is the creator of the bronze head, Zephyr, which is reproduced here. Mrs. Lascari has made a particular study of Greek art, especially of the archaic period, and this influence is evident in her manner which, however, it by no means dominates.



Courtesy of the Milch Galleries

"ZEPHYR" A BRONZE HEAD BY HILDA GUSTAFSON LASCARI

A PAINTING of St. Jerome attributed to Carpaccio has been added to the collections of the Museum of Fine Arts of Boston by the gift of the director, Edward Jackson Holmes, and by purchase from the Seth Kettell Sweetser Residuary Fund. The panel, which is sixteen by twenty-three inches in size, shows the saint in meditation before a high terraced mountain. On this mountain and in the background of the picture are fifteen small figures who may represent the saint himself at various periods of his life. The attribution of the painting to Carpaccio, who painted the Venetian life of his time rather than religious subjects, rests on the fact that there is a similarity in composition to the *Martyrdom of Ten Thousand Christians on Mt. Ararat* by him in the Academy in Venice. St. Jerome himself recalls some of the Senators in his *Legend of St. Ursula*. The authorship of the painting, however, still requires further study.

THE series of one-man shows held by the Art Institute of Chicago during the summer and fall resulted in an unusual number of sales. Fifty-one paintings and thirty-five drawings were sold. From the exhibition of the works of George and Martin Baer seventeen paintings and twenty-five drawings were purchased; fourteen were sold from the exhibition of Irving K. Manoir and the same number from that of Glen Mitchell. Two works were sold from the exhibitions of Birger Sandzen, Elmer A. Forsberg and William Schwartz.

THE celebration of the seven hundredth anniversary of the death of St. Francis of Assisi in Italy this year resulted in an exhibition of Franciscan art at Poppi which was only recently closed. Manuscripts and rare autographs made up the greater part of the exhibition, while two very important contributions were Flemish miniatures showing St. Francis receiving the Stigmata. The earliest of these was done in the fourteenth century.

PROFESSOR Charles R. Morey of the Department of Art and Archæology of Princeton is to be in charge of the cataloging of the objects of Christian art in the Museo Christiano in the Sistine Library of the Vatican, a work which will occupy Professor Morey and the assistants in his department for four or five years. Professor Morey has recently been in Rome acting as head of the School of Classical Studies of the American Academy. The collection of the Museo Christiano is several hundred years old and is unsurpassed in its representation of mediæval art.

MOUNT PLEASANT, a famous Georgian mansion in Fairmount Park, Philadelphia, has become a permanent "branch museum of American art on the eve of the Revolution," and has been placed under the direction of the Pennsylvania Museum. This is the second branch museum in this country, the first being the Barnard Cloisters which belongs to the Metropolitan Museum.

Mount Pleasant, which John Adams, who dined there



French Bucolics told in pictures

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These delightful scenes of rural France give this toile de Jouy an antique air, quite as if it had been designed by the famous J. B. Huet himself, back in the 18th century.

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in 1775, called the "most elegant seat in Pennsylvania," was built by John Macpherson, a sea commander who had made a fortune by privateering in the French war. The house was later purchased by Benedict Arnold, who never lived there, however. Edward Shippen, Arnold's father-in-law, purchased it in 1784 to secure it for his daughter, and Mrs. Arnold may have made it her home when she visited America in 1785. In 1792 the house was sold to General Jonathan Williams and it remained in his family until 1853. It was incorporated in Fairmount Park in 1868. In 1923 the park commissioners began its restoration and this work has been completed by the Pennsylvania Museum through the generosity of Mr. Charles H. Ludington. The house has been furnished from the collections of the Museum and by loans from old Philadelphia homes.

The rooms of Mount Pleasant have painted plaster walls of rose-lavender, pearl or cream tones and the details of the woodwork and carving of doors and chimney breasts are based upon the designs of Abraham Swan. In the great chamber, which is above the dining-room, is to be found the richest ornament in the house. The overmantel is carved in *rocaille* ornament after Swan, and the cupboards on either side have tabernacle frames. The bedrooms have corner fireplaces of the utmost simplicity and distinction. Photographs of the "river bedroom" and the great hall are reproduced here. The furnishings are exceptionally beautiful and complete and represent Philadelphia cabinet-makers from pre-Chippendale days down to the beginning of the Revolution. The textiles are especially interesting and varied and include fabrics from France, England, Spain and India, and the small but important accessories of the china cupboard include the charming polychromed tea-set of "India ware" which is seen in the photograph of the great chamber.

A RETROSPECTIVE exhibition of the work of Charles Meryon is being offered by the Salon d' Automne, and although this exhibition, five years later than the centenary of his birth, is not held with that close observance of dates which distinguish most exhibitions of this nature, it is not necessary to find an excuse in the calendar for any tribute to the brilliant and sombre etcher of Paris. Since his death in 1868 Meryon's works, which brought him neither fame nor remuneration during his lifetime, have been placed among the greatest of all etchings.

THE Kansas City Art Museum, so long having a nebulous existence on paper, is about to materialize and it is thought that within a year the building will be



Courtesy of the Pennsylvania Museum

THE "RIVER BEDROOM" AT MOUNT PLEASANT, A FAMOUS GEORGIAN MANSION IN FAIRMOUNT PARK, PHILADELPHIA, WHICH HAS BECOME A PERMANENT BRANCH MUSEUM UNDER THE DIRECTION OF THE PENNSYLVANIA MUSEUM



New York Galleries, Inc., Decorators

THERE is a subtle suggestion of livableness in Old English rooms, their broadly arched fireplaces and dusky oaken walls seeming to echo the convivial spirit so intimately associated with Tudor days.

¶ Whilst the architectural treatment lent a sombre note of dignity to those old interiors, there lingered about them, withal, the satisfying feeling that they were created to be *lived in*. For the frankly plain and rugged furniture of hand-hewn timbers, the odd bits of crudely fashioned pewter and similar details bespoke the open-handed hospitality dispensed 'midst such surroundings.

¶ The very atmosphere of that time may be *re-created* today by recourse to those objects which in finish as well as form reflect the spirit of the period.

¶ Should one's pursuit of such things lead to these Galleries the truth will reveal itself that there still remain artisans who refuse to be hurried in their faithful interpretation of that leisurely age when each craftsman strove for *perfection* rather than "production."

¶ Treasures of the past mingle in happy association with these beautiful reproductions wrought by our community of cabinetmakers at historic Fort Lee, who bestow upon each single piece the unmistakable touch of real artistry.



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New York Galleries

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Courtesy of the Pennsylvania Museum

IN THE GREAT CHAMBER WHICH IS ABOVE THE DINING-ROOM IN THE GEORGIAN MANSION ARE SEEN THE OVER-MANTEL, CARVED IN ROCAILLE ORNAMENT AFTER SWAN, AND THE SIDE CUPBOARDS IN TABERNACLE FRAMES

begun. A fund of approximately $1,400,000 is to be available for the building, while the income from the William R. Nelson estate, which is to be used for the purchase of works of art, will be about $500,000 a year. The building site, a twenty-two acre park in the southern part of the city where Mr. Nelson built his home, has been presented to the city by Mr. Irwin Kirkwood, Mr. Nelson's son-in-law. Gifts from the late Mrs. W. R. Nelson and from Frank F. Rozzelle, legal adviser to Mr. Nelson, have increased the building fund to the amount mentioned above.

One proviso in Mr. Nelson's will (he died in April, 1915) is unusual and coming from the West where contemporary achievement in all lines is apt to find quick approval, is not easily understandable. Mr. Nelson's will reads: "I direct that the university trustees in the purchase of such works or reproductions of such works of fine arts shall select works or reproductions of the works of artists who have been dead at least thirty years at the time of the purchase of the same."

THE panel of opalescent glass which John La Farge made for the mansion of the late Cornelius Vanderbilt has been presented by American glass painters to their fellow craftsmen in England. It will be remembered that the great mantelpiece from this house, with Numidian marble caryatids by Augustus St. Gaudens and an overmantel decoration in mosaic by John La Farge, was given last year to the Metropolitan Museum by Mrs. Cornelius Vanderbilt, Sr. With the sale of the house a year ago these one-time expressions of a passing era are becoming part of the public heritage of art.

A WORD is said in behalf of common sense in the setting of market values of all works of art by the Journal of the British Society of Master Glass-Painters. Their October number contains a protest against using some phenomenal auction price as a standard by which to set the price of similar works. Because a certain stained glass roundel brought the unusual price of £18,000 in New York several years ago—a sum in excess of its actual value—this inflated figure was used as a basis of computation for the value of the glass at York. "The Dean and Chapter of York divided the area of the glass in the Minster by the size of the New York panel, and announced to an astonished world that the monetary value of their glass was £76,000,000! This will not do at all. We would point out to such irresponsible valuers that although a portrait by Romney recently fetched as much as 58,000 guineas, on the next day another portrait by the same artist was knocked down for six guineas only."

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THE ST. CHRISTOPHER LEGEND IN ART

(*Continued from page 70*)

As one enters the convent-church of San Miniato al Monte in Florence, he sees on the wall of the right aisle faint remains of an early mural painting, a gigantic St. Christopher, one of the largest portrayals of this saint extant. Undoubtedly it was intended that this figure should particularly arrest the attention of all who entered and left the church, thus assuring to them the protection of the saint.

Such another great mural St. Christopher is that by Antonio Pollaiuolo (*c.* 1432-1498), a great fresco on plaster, measuring in height one hundred and twelve inches and fifty-nine inches in width. This was given by Cornelius Vanderbilt to the Metropolitan Museum of Art. Here St. Christopher is shown as a colossal figure, standing almost knee-deep in the stream, the Christ Child on his left shoulder; he wears a red cloak lined with yellow and the Child is dressed in greenish-blue. Berensen attributed the design to Antonio and the execution to Piero Pollaiuolo; he also stated that this is the fresco referred to by Vasari as having been painted for San Miniato-tra-el-Torri in Florence. Bode considered it a work of Sienese-Umbrian origin. From Vasari we learn that the Pollaiuolo *St. Christopher* at San Miniato-tra-el-Torri served during many years as a model of form to artists of his school; also that Michelangelo copied it several times. In 1584, Matteo Perez de Alesio painted for a church in Seville a St. Christopher which was thirty-two feet high. In fact, these great figures of the saint were common in European churches, and probably not uncommon in English churches, as recently uncovered walls reveal traces of them. Mention has already been made of the wall-painting in the Church of SS. Peter and Paul at Pickering.

Of course sculptors from the Middle Ages onward produced St. Christopher statues or groups in abundance, and so did the early woodcarvers. There is a large thirteenth century statue in a niche in the north wall of St. Mark's, Venice; a great statue of the saint once stood before Notre Dame, Paris, but was destroyed in 1786 by order of the Chapter! Then there is the well-known statue of St. Christopher over the main portal of the Church of S. Maria dell' Orto, Venice, and the colossal statue of the saint on the exterior wall of the Cathedral at Amiens, to the right of the Porte de l'Horloge. In early times great statues of St. Christopher adorned bridge-heads, but these have disappeared.

St. Christopher was also in earlier times a favorite subject with artists in stained glass. Here illustrated is a very beautiful roundel in stained and painted glass, Flemish, *circa* 1530, some fifteen and three-eighth inches in diameter, now in the Victoria and Albert Museum and attention should be called to certain fragments of fourteenth century glass from the east window of Birtsmorton Church, and now at Birtsmorton Court, one of which pictures St. Christopher and the Christ Child, the Child pouring water from a jug with His left hand on the Saint's head. With the right hand the Child appears to be giving benediction, although the gesture may also signify other speech. This is the only instance I have been able to trace in which the baptism of St. Christopher by the Child while crossing the stream is shown, and the only other baptism of the saint delineation I know of is that said to be in a manuscript of 1430-1440, preserved in Lincoln Cathedral, this scene giving the incident as having taken place after the crossing. As the episode of the baptism was introduced into the legend by a twelfth century German poet, it seems strange that it has not appeared more frequently in St. Christopher iconography; perhaps further research in illuminated mss. will reveal other works of the sort. In the Metropolitan Museum of Art one finds an interesting St. Christopher panel of French sixteenth century glass.

Finally, one should not overlook the attention given St. Christopher in medallic art, as in certain of the coins of Würzberg and of Wurtemberg and of Bohemia. In the London Museum (Coll. Rev. Thomas Hugo) is a very rare fourteenth century medallic pilgrim's badge having a St. Christopher in relief. The St. Christopher legend seems also to have appealed to enamel workers. In the Victoria and Albert Museum there is a plaque of enamel having a St. Christopher, somewhat elaborately treated, of which, it appears to me, a German engraving by the Master E S (*c.* 1450) may have been the prototype. However, certain features in this plaque seem so unusual as to lead one to accept the plaque's attribution to Limoges provenance only provisionally. Also attention should be called to the fifteenth century brass of Joan, Lady Cromwell, engraved *c.* 1470 in Tattershall Church, Lincolnshire.

As there are at least fifty important paintings of St. Christopher by old masters extant, and many sculptured figures of the saint and groups, as well as the other objects that have been named, some knowledge of this beautiful legend and its working out in the art of the centuries cannot fail to enrich our enjoyment of such works if we chance to come upon them.



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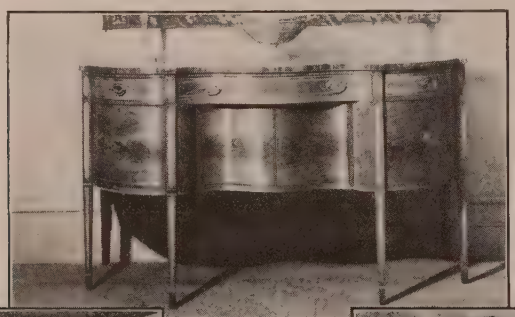
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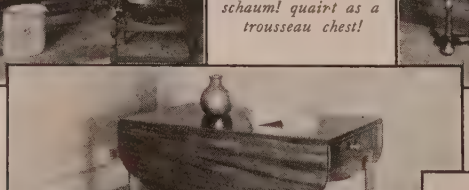


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THE EARLY ARCHITECTURAL HISTORY OF THE CATHEDRAL OF SANTIAGO DE COMPOSTELA. By KENNETH JOHN CONANT. *Harvard University Press, Cambridge, Mass.*

THIS erudite volume further delving into the past history of the great cathedral of Santiago de Compostela is written in such highly technical phraseology that it is a moot point whether it will appeal to that great host of laymen for whose instruction such a work should be prepared. Mr. Conant opens his preface with the remark that he had been "struck by the meagre and inaccurate character of the graphic material on the Church of Santiago," and while his censuring of the inaccuracies cannot but be upheld, the inclusion of the picturesque in even the most learned book undoubtedly tends to maintain the interest of the student. It is perhaps to be regretted that the author had not absorbed more of the spirit of Spain and that "leisurely way" of which he speaks and which he would have doubtless revealed in the pages of his book. It is an indefatigable effort which has been applied in the preparation of this splendid history, but even if a reader uninterested in ecclesiology becomes wearied by the technology he cannot fail to be instructed in the magnificence of ancient churches by the many excellent photographs and drawings with which the book is illustrated. Nor can it be said that it is entirely devoid of the more generally sought-for information, albeit such items are sparse. As an instance, however, it will doubtless surprise many that the ecclesiastical architecture of Armenia represented a tradition of four centuries of vaulted structures with basilica, both domed and other types. Nor have but few ever visualized that now desolated country as a once prosperous kingdom, the architecture of which largely influenced the later Western Romanesque.

To an ecclesiologist, however, this book will assume both its true importance and its true value, even though the conclusions are of necessity somewhat indefinite. In fact it will readily be conceded that after the many changes to which the famous Cathedral has been subject it would be virtually impossible that a surveyor could arrive at an irrevocable decision. It is not difficult to realize the magnitude of the task undertaken by Mr. Conant in preparing drawings of the cathedral as it was in the middle ages, when it is remembered that almost all the original exterior is concealed by the later Gothic, Renaissance. and Baroque additions. In the accomplishment of this, Mr. Conant's plans and elevations manifest an intense study of even the minutest details of this ancient structure. As he explains, this sacred building was early the center of strife, having been fortified as early as the twelfth century. After that time it gradually became a citadel, in 1462 withstanding a siege of five months. Among the photographs and plans included in the book are several depicting the battlements and fortifications which first began to appear after the building had suffered at the hands of the civil population in 1117, when the wooden roof was entirely destroyed by fire.

The concluding chapter is a translation from the Pilgrims' Guide of the so-called *Codex of Calixtus II*, the manuscript of which was composed before the middle of the twelfth century. There is throughout the paragraphs translated a noticeable similarity to our modern guide books as well as a retention of the mediæval quaintness of phrasing. The pilgrims were told that the interior height of the Church of Santiago "is fourteen times a man's stature" but "it is not worth anyone's while to know what the external length and height are." Apparently the commercial instincts of the neighborhood were not impassive to the buying potentialities of the pilgrims, for in describing the Paradiso, the Guide informs its readers that in it "between the signs of the Blessed James," are sold "wine flasks, *solutares* (probably invocatory medals), deerskin pouches, purses, shoe-lachets, belts . . . and many other things are offered there for sale."

EDWARD WENHAM.

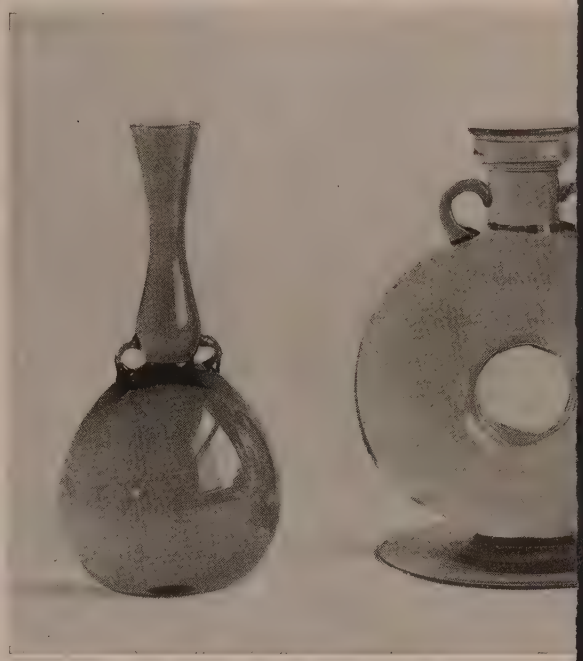
BYZANTINE ART. By HAYFORD PEIRCE and ROYALL TYLER. *Frederick A. Stokes Company, New York. Price, $6.00.*

THIS is the third of the Kai Khosru monographs on Eastern art edited by Arthur Waley. The first two to make their appearance were on Scythian and Babylonian art. The Byzantine, having so close a connection with the origins of mediæval European painting, is in direct connection with modern art. The great bulk of Byzantine painting and sculpture has perished, but indications of their grandeur are seen in other fields, in the textiles and the coins which form the only unbroken record but do not lend themselves to reproduction, and also in those smaller although no less regal manifestations of the Byzantine spirit such as the cloissoné enamels, carved ivories, and steatite sculptures. These smaller works owe their preservation to their having been looted from Constantinople by the Crusaders, not for

(*Continued on page 84*)

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(*Continued from page 82*)

their artistic value but their sacred associations, and these, treasured in the churches and the collections of western Europe, are to be found in the Louvre, South Kensington, the Uffizi, the Bargello and in St. Mark's. Occasionally, among the hundred plates that form the larger part of this book, one finds an illustration of a piece that is *in situ*, like the steatite carving of St. George in the Convent of Vatopedi, Mount Athos, or a mosaic in the nave of St. Mark's which was once in a chapel in St. Peter's. The authors have not illustrated the famous Ravenna mosaics for the reason that restorations have obscured their original character.

Byzantine art flourished for ten centuries, beginning with the third, and because its origin is in the same period and was closely associated with the newly adopted religion of Christianity it has been thought to have originated as a Christian art, but it was really at first an imperial art which in time gave to Christian iconography its own sumptuous terms. Our Lady is dressed in the robes of an Empress and sometimes wears a jeweled crown. Our Lord has the bearing and costume of an earthly monarch. The type of the Christ on an embossed silver pattern in the collection of R. W. Bliss (shown in plate 19) is the type which is supposed to have derived from the lost Edessa portrait of the sixth century and was endlessly repeated, passing into Russian art in her ikons and recognizable in Italian painting even up to the time of Titian. HELEN COMSTOCK.

PERSONAL REMINISCENCES OF AUGUSTE RODIN. By ANTHONY M. LUDOVICI. *J. B. Lippincott Company, Philadelphia. Price, $3.00*

THIS picture of Rodin does not partake of the critical penetration of true biography nor of the personal informality of pleasant reminiscence. Rather it is a painstaking compendium of things heard and seen during the author's six months as Rodin's secretary. The material itself is sufficiently interesting, for Rodin was a man of no small force of character, but it is set forth with such precision and such painstaking determination that much of its charm is lost. There is at first a brief biographical sketch and in the later chapters Rodin himself is dissected, examined, and annotated. "Rodin as a miner"; "Rodin on a big liner"; "Rodin's taste in food"; "The contemplative habit"; "Rodin and nature"; "Rodin and the Church"; "Ideas on Youth"; "Rodin's Sweetmeats"—these are a few of the page-headings of this clinic report.

When the author discusses Rodin's work rather than the man he is rather less stilted, although in his chapter on "Rodin's Place in the History of Art" he mounts again, but this time on stilts of a different nature. Here there is no solemn nothing-but-the-truth ordeal but an excited partisanism, not so much for Rodin as for the author's own theories of art and Rodin's place in relation to them. Mr. Ludovici believes the trouble with art just before 1860 was two-fold: "the chaos of values and the degeneracy of the modern European." And in the artistic revolution which followed 1860 instead of realizing this, artists "concentrated upon problems of mere technique—studio problems, in fact; and, what is more, came forward with their new-fangled doctrines about light, atmosphere, harmonies and the reformed palette, with the assurance of saviours, confident that they were rescuing the world. . . . The Impressionists, Secessionists, and Post-Impressionists from Manet and Whistler to Van Gogh and Cézanne, have come and gone without modifying by a hair's-breadth the root of the trouble which they imagined they were removing for all time." These men had "lost their instinct and gone over to a Puritanism of outlook which is the very antithesis of great artistic creation."

This part of the book is too controversial in its nature to be crowded into the small space it occupies and then dismissed. There will be many who will disagree with Mr. Ludovici in his artistic theories and the more so since he is so summary in his self-assured disposal of them. However much this part of the book is questioned, though, it must be admitted that there can be few who will cavil at the conscientious portrait of the *Maître* himself. For the substance of biography is here. If it has not the warmth and vigor we should like it is the fault of an over-scrupulous solemnity rather than any actual error or omission. ELIZABETH TODD.

CATALOGUE OF THE PENNELL MEMORIAL EXHIBITION; 1926. Published by the Print Club of Philadelphia. *J. B. Lippincott Company, Philadelphia. Price, $2.00.*

THIS book is more than a catalogue of the exhibition held at the Pennsylvania Museum last October. It is a complete list of the works of Joseph Pennell. With the division into the mediums of etching, lithographs,

(*Continued on page 88*)

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(*Continued from page 84*)

drawings, water colors, and books illustrated and written by him and the subdivision into locality—the Panama Canal series, New York, London, Grecian Temples, etc.—this *catalogue raisonné* becomes an extensive one. The etchings are well over eight hundred, and the lithographs about half as many, indicating a prodigious activity of this Philadelphia artist whose travels made him the observer of many lands and people.

A foreword by John C. VanDyke recalls the accomplishment of Pennell. "His work, looked at today, seems enormous. He did books with Mrs. Pennell, with Cable, with Howells, James, Marion Crawford, Hewlett, and a dozen others. Quite by himself he did palaces in Italy, temples and monasteries in Greece, sky-scrapers and Grand Canyons in America. Hundreds of charcoal drawings were made to illustrate his own *Wonder of Work*, in peace and war, in temple, factory, wharf and canal, with scores of lithographs for illustrated newspapers, series of etchings for exhibitions, posters for governments. He made illustrations for fifty volumes, wrote six volumes of his own, and collaborated with Mrs. Pennell in writing nine more."

Since Pennell wrote his own biography so well in *Adventures of an Illustrator*, there is little more to be said than to make just such an exact record of his works as this volume supplies. H. C.

THE CITY OF THE GREAT KING. Pictured by Dean Cornwell and Described by William Lyon Phelps. *Cosmopolitan Book Corporation, New York. Price, $2.50.*

JERUSALEM is here given a setting of such splendid coloring and such accurate reproduction of detail that the very spirit of the East itself is communicated to us. The text of William Lyon Phelps gives something of the remarkable historic background and the twelve color pictures by Dean Cornwell splendidly transfer to canvas the tropical sun and the flaring colors of that land. Jerusalem, Nazareth, and Bethlehem are given to us in all their flamboyant old-world resplendency. Mr. Cornwell's place as one of the foremost of American illustrators is not to be disputed and he has put into these Eastern pictures some of the best work of his career. They are illustrations, to be sure, but they have a splendor about them and a vigor of execution which entitle them to a place as very fine paintings as well. Mr. Cornwell has a feeling for color and even more, an ability to organize it. In the brilliant lights and shades of the east he had an opportunity to test his powers to the utmost and it may well be said that he has succeeded.

Professor Phelps supplies the literary comment to Mr. Cornwell's illustrations in a manner that is both human and scholarly, and their composite picture of the Holy Land is one of dignity and age and splendor. E. T.

ART THROUGH THE AGES. An Introduction to its History and Significance. By HELEN GARDNER. *Harcourt, Brace and Company, New York. Price, $4.00.*

THERE are few books attempting a survey of art history which are more admirably conceived than this volume. The author has set herself a colossal task—"to introduce the reader," as she says, "to . . . architecture, painting, sculpture, and the minor arts from the remote days of the glacial age in Europe, through the successive civilizations of the Near East, Europe, America, and the Orient, to the twentieth century"—but she has splendidly achieved this and done it in the only way it could be achieved, through careful compression of material and unfaltering thought in presentation. She maintains throughout her five hundred pages the highest standards of sincerity and impartiality.

Her organization is chronological and each era is studied in relation to its environment and not merely as a technical pigeon-hole. Before discussing its art she tells something of the conditions that formed that art—geography, climate, nature of material; social, economic, and political conditions; and religious beliefs. Thus she achieves an integrated story that, while it has the compressed solidity that is necessary in a survey, has none of the superficiality that a survey only too often displays.

The prehistoric period in Europe is first considered and then the author crosses over to the more familiar ground of the Egyptian periods and the succeeding art of the near east. After that follow in natural order the Minoan, Greek, and Roman eras and their subsequent developments leading finally to the Renaissance. After that in separate chapters Spain, Flanders, Holland, Germany, England, France, and America are analyzed and their achievements interpreted. There are valuable chapters on aboriginal American art, India, China, and Japan, which are too seldom considered in books of this nature. A word on contemporary developments completes

(*Continued on page 100*)

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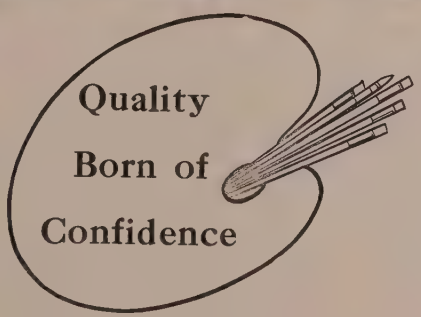
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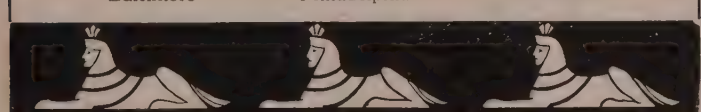
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(*Continued from page 88*)

the organization as planned, but its usefulness to the student is greatly increased by the appendix, glossary, and index at the end.

It should not fail to be mentioned that this volume is filled with splendid illustrations, carefully chosen and well reproduced. They add to its other merits to make it a book of extreme importance in its field.

E. T.

CATALOGUE OF PICTURES IN THE PUBLIC ARCHIVES OF CANADA. Introduction and Notes by JAMES F. KENNEY. *Published by authority of the Secretary of State, under direction of the Keeper of the Records, Ottawa.*

IN view of the youth of the country the acquisition of a collection of historical pictorial records such as that collated by the Public Archivist of Canada is an accomplishment that would indicate both patriotic interest and application to an important undertaking. This is the more noteworthy when it is realized that until 1906 Canada was without even the nucleus of a national collection. Mr. James F. Kenney is to be congratulated upon the informative manner in which he has prepared his introductory notes, especially the concise and instructive paragraphs anent the method and history of picture-printing. It is rarely that a cataloque inspired by a British government department departs from that stolidness which fills the famous Blue and White Books, but in this instance Mr. Kenney has thrown off the trammels of red tape.

The biographical notes accompanying items in the catalogue are excellent both from their historical value and their succinctness, and that a thorough research has been made is very evident.

E. W.

LEONARDO DA VINCI; GIORGIONE; FRANS HALS; VAN DYCK; VELASQUEZ: Five volumes. By E. V. LUCAS. *George H. Doran Company, New York. Price, $1.00 each.*

THESE additions to the series of "Little Books on Great Masters" continue the policy shown in the earlier books. They are written for kindergarteners in art and accordingly are unembarrassed by critical or controversial questions. The text in each is no more than ten or twelve pages, and in this space are given a brief story of the artist's life and a short account of his principal pictures and characteristics. No more is attempted than the merest introduction to the painters and the first stimulus to a child's curiosity.

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THE NATIONAL, STATE AND LOCAL TUBERCULOSIS ASSOCIATIONS OF THE UNITED STATES



Courtesy of the Durand-Ruel Galleries

"PORTRAIT IN THE PARK," A PAINTING IN OILS BY CHILDE HASSAM

ART CALENDAR

Ackermann Galleries, 50 East 57th St. Water-color drawings by J. D. Knep, through Dec.

Thomas Agnew and Sons, 125 East 57th St. Paintings by old masters of the Venetian school, to Dec. 24.

Ainslie Galleries, 677 Fifth Ave. Portrait paintings by Margaret Fitzhugh Browne; landscapes by Rudolph Bunner and Rosemond Smith, Dec. 1–15.

Anderson Galleries, Park Ave. and 59th St. Paintings by Bernard Boutet de Monvel, Nov. 31–Dec. 25.

Art Center, 65 East 56th St. Greeting cards shown by Art Alliance and New York Society of Craftsmen; Cowan pottery by New York Society of Craftsmen; illustrated books of the year shown by American Institute of Graphic Arts; ceramic art shown by New York Society of Ceramic Artists; Oriental jewelry and prints from collection of Mrs. Leonia Gilmour, through Dec.

Babcock Galleries, 19 East 49th St. Exhibition of American paintings, through Dec.

Bonaventure Galleries, 536 Madison Ave. Exhibition of autographs, portraits, and historical scenes.

Brooklyn Museum, Eastern Parkway, Bklyn. International Exhibition of modern art, arranged by the *Société Anonyme*, Nov. 20–Jan. 2. Eleventh Annual Exhibition of the Brooklyn Society of Etchers in the Print Gallery, Dec. 7–Jan. 2.

Daniel Galleries, 600 Madison Ave. Paintings by modern American artists.

De Hauke Galleries, 3 East 51st St. Exhibition illustrating contemporary spirit in fine and applied arts, Dec. 2–16. Exhibition of Ingres, Dec. 6–30.

Dudensing Galleries, 45 West 44th St. Water-colors by Herman Trunk, Jr., Henry Winslow, and John Kellogg Woodruff, Dec. 13–31.

F. Valentine Dudensing, 43 East 57th St. Small paintings by Foujita; water-colors by Payot, through Dec.

Durand-Ruel Galleries, 12 East 57th St. Water-colors by H. G. Leggett, Dec. 1–15.

Ehrich Galleries and Mrs. Ehrich, 36 E. 57th St. Paintings of the Madonna by old masters; jewelry by Frank Gardner Hale; special showing of gifts suitable for Christmas, through Dec.

Fearon Galleries, 25 West 54th St. Paintings by Sir Joshua Reynolds.

Ferargil Galleries, 37 East 57th St. Silhouettes by Baroness Mundell; sculpture and paintings suitable for gifts, through Dec.

Fine Arts Society, 215 West 57th St. Sixtieth Annual Exhibition of the American Water-Color Society and the Thirty-seventh Annual Exhibition of the New York Water-Color Club, Jan. 4–Jan. 16.

Grand Central Galleries, 15 Vanderbilt Ave. Decorative screens by Robert Chanler; paintings by Roy Brown and Dean Cornwell, Dec. 9–24.

Harlow Galleries, 712 Fifth Ave. Etchings of dogs by Marguerite Kirnse, through Dec.

P. Jackson Higgs, 11 East 54th St. Italian and Flemish primitives, portraits by Rubens, Van Dyck, Boucher, Hogarth, Romney, Raeburn, Stuart.

Hispanic Society of America, 156th St. and Broadway. Paintings by old and modern Spanish masters.

Holt Galleries, 630 Lexington Ave. Fall paintings by Volkert, Chapman, Albert, Ryder, Dec. 12–Jan. 7.

Intimate Gallery, Park Ave. and 59th St. Recent developments by John Marin, Dec. 7–Jan. 11.

D. G. Kelekian, 598 Madison Ave. Antique Oriental sculpture and pottery; Gothic sculpture.

Keppel Galleries, 16 East 57th St. Etchings by Joseph Pennell, through Dec.

Kleinberger Galleries, 725 Fifth Ave. Italian and Flemish primitives.

Kleykamp Galleries, 3 East 54th St. Recent excavations of T'ang tomb pottery.

Knoedler Galleries, 14 East 57th St. Exhibition of Childhood in Art, Nov. 29–Dec. 18; water-colors by Mrs. Stewart Walker, Dec. 27–Jan. 8.

Kraushaar Galleries, 680 Fifth Ave. Water-colors by American artists, through Dec.

John Levy Galleries, 599 Fifth Ave. European and American paintings.

Lewis and Simmons, 730 Fifth Ave. Old masters and art objects.

Macbeth Galleries, 15 East 57th St. Special exhibition of water-colors, etchings, and bronzes, Dec. 7–27. Paintings by group of artists of Mystic, Conn., and drawings by Luis Mora, Dec. 28–Jan. 10.

Metropolitan Museum, Fifth Ave. and 82nd St. Memorial exhibition of work of Joseph Pennell, print galleries, K 37–40, Nov. 9–Jan. 2; exhibition of American Industrial Art, gallery D6, Dec. 4–Jan. 5.

Milch Galleries, 108 West 57th St. Water-colors by Frank W. Benson and silverpoint drawings by Ertole Cartotto, Nov. 29–Dec. 18; water-colors by Thomas Moran, Dec. 20–31.

Montross Galleries, 26 East 56th St. Paintings by Robert Hallowell, Nov. 22–Dec. 11. Paintings by Marion Monks Chase, Dec. 13–24.

National Academy of Design, 215 West 57th St. Winter exhibition, Nov. 27–Dec. 19.

National Arts Club, 15 Gramercy Park. Fourth Annual Exhibition by living American etchers, Dec. 2–22.

(*Continued on page 104*)

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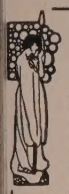
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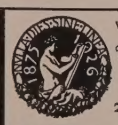
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ART CALENDAR

(*Continued from page 102*)

New Art Circle, 35 West 57th St. Exhibition of work by Michael Baxte, Maurice Becker, Ben Benn, F. Blumberg, Hugo Gellert, E. Booth Grossman, Gert Hondius, L. Lozowick, Mege, Helen Perdriat, Charles Sheeler, and William von Schlegell, Dec. 6–Jan. 15.

New Gallery, 600 Madison Ave. Exhibition of paintings by Edward B. Bruce, to Dec. 20; paintings and water-colors by Merton Clizette, Dec. 21–Jan. 8.

Parish-Watson, 44 East 57th St. Chinese porcelain and pottery and Persian pottery.

Persian Art Center, 50 East 57th St. Persian textiles, lacquers, miniatures.

Ralston Galleries, 730 Fifth Ave. Exhibition of private collection of Richard Vitolo, through Dec.

Rehn Galleries, 693 Fifth Ave. Water-colors by six Boston artists; water-colors by Karoly Fulop, through Dec.

Reinhardt Galleries, 730 Fifth Ave. Contemporary French paintings, including work by Matisse, Derain, Jean Dufy, Pascin, Marie Laurencin, Cézanne, Nov. 20–Dec. 11.

Salmagundi Club, 47 Fifth Ave. Thumb-box sketches, to Dec. 19.

Schwartz Galleries, 517 Madison Ave. Group of etchings by old and modern masters, through Dec.

Weyhe Galleries, 794 Lexington Ave. Drawings and water-colors by Mario Toppi; gifts suitable for Christmas, Dec. 1–24.

Wildenstein Galleries, 647 Fifth Ave. Exhibition of Chardin, Nov. 12–into Dec.

Max Williams, 805 Madison Ave. Ship models and prints and paintings of ships.

Yamanaka, 680 Fifth Ave. Siamese and Cambodian statues in bronze.

Howard Young Galleries, 634 Fifth Ave. Collected paintings by American and foreign artists.

BOSTON

Museum of Fine Arts. Ballard Collection o Oriental rugs.

CHICAGO

Art Institute. Thirty-ninth Annual Exhibition, to Dec. 12. Color prints by the Japanese Master Suzuki Harunobu in galleries 17 and 18, to Jan. 1.

Chicago Galleries Association, 220 N. Michigan Ave. Works of William Schwartz, Anthony Angarola, Minnie Harms Neebe, Dec. 20–Jan. 8.

CINCINNATI

Cincinnati Museum. Exhibition of prints, through Dec.

DECATUR, ILL.

Decatur Art Institute. Exhibition by All-Illinois Society of Fine Arts, through Jan.

DETROIT

Detroit Athletic Club. Traveling exhibition of Grand Central Galleries, Dec. 10–22.

HINGHAM CENTER, MASS.

The Print Corner. Christmas exhibition of prints suitable for gifts, through Dec.

LOS ANGELES

Artland Club, Fine Arts Bldg., Seventh and Flower Sts. First Annual Exhibition of Pacific Coast artists, Dec. 3–Jan. 29.

NEW ORLEANS

Delgado Museum. Exhibition by Art Association of New Orleans of etchings and block prints and water-colors by Blanding Sloan, through Dec.

Newcomb College Art Galleries. Paintings by William Woodward; arts and crafts; paintings by the alumnae of the Art School, Dec. 2–31.

PHILADELPHIA

Art Club, 220 S. Broad St. Thirty-third Annual Club Exhibition of oil paintings, Dec. 4–Jan. 2.

ROCKFORD, ILL.

Rockford Art Association, 405 N. Church St. Exhibition by Marques E. Reitzel, Dec. 1–15; work by soldiers and sailors, Dec. 15–31.

ST. LOUIS

Artists' Guild, 812 N. Union Blvd. Fourteenth Annual Exhibition of works of local artists, Nov. 14–Jan. 10.

City Art Museum. Annual Exhibition of paintings by American artists.

TOLEDO

Museum of Art. Exhibition of illustrated children's books, Dec. 5–Jan. 3. Paintings by Gustav A. Fjaestad, Dec. 15–Jan. 16.

WASHINGTON, D. C.

Corcoran Gallery. Thirty-first Annual Exhibition of the Washington Water Color Club, Dec. 18–Jan. 16.

WILMINGTON

Society of the Fine Arts, Library Bldg. Exhibition of the work of Delaware artists, members of the Society, and pupils of Howard Pyle, Nov. 17–Dec. 16.

WORCESTER

Art Museum. Oriental textiles and paintings in the Museum collection, through Dec.



Courtesy of the Bachstitz Galleries

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